

the end of 1992. When the new computer system is in operation, starting with volume 23, production will be faster still. Several national committees have been rejuvenated, such as Australia, Brazil, Canada, Ireland, and Israel, and as European boundaries continue to be redefined, new committees have emerged in Armenia, Croatia, Macedonia and Slovenia. The RILM CD-ROM, MUSE, covering the years 1969-1985, was demonstrated. The second release is due out soon, and should contain some improvements.

RISM

Series D. Activities continue in cataloguing libretti, especially in the USA and Italy.

Series A/II. (Manuscripts 1600-1850). With a database of 12,000 items, a printed publication is not possible, but there might eventually be a CD-ROM issued. The third edition of the index on microfiche

will include musical incipits; SCORE software is used for the incipit database. Twenty national groups have reported to RISM in Frankfurt, some of them in digital form. RISM is offering their software to all national groups at a very reasonable price.

RIdIM

Three issues of the Newsletter have been published this year, and its size has increased. There was an iconographical symposium in Hamburg, sponsored by RIdIM.

RIPM

This has been a productive year, with ten volumes appearing, for an overall total of forty seven. A new group has begun in Scandinavia, and one in Spain is starting up. Discussion has taken place about possible groups in Hungary and Czechoslovakia.



RILM CANADA

A brief report on RILM activities in Canada, and a reminder that all CAML members may help to ensure that Canadian study and research is well-represented in the widely-used *RILM Abstracts of music literature*: After a hiatus in regular reporting of Canadian literature of about five years, I agreed to attempt a come-back with the help of Cheryl Martin (Metro Toronto) and Peter Higham (Mount Allison).

While I am in an ideal position to see all newly published Canadians and to send the authors the RILM abstracting form to be filled out, we need to retrace what has not been submitted since 1987. There, too, I shall be able to consult the separately-shelved Preservation Collection at the National Library and select appropriate titles for abstracting. More difficult is the tracing of graduate dissertations. To that end I wrote to all the Canadian schools of music that offer graduate degrees and asked for their help. (A vrai dire, je n'ai pas encore

écrit aux institutions francophones--mais je le ferai très bientôt!) Already I have begun to receive information on current dissertations and faculty publications.

The RILM office in New York has asked me to back-track to 1980 for dissertations and, for these, I would like to ask CAML members who work in relevant institutions to collect that information for the committee. Please write, phone or e-mail if you are prepared to help. And don't forget to spread the word to your colleagues, faculty members and students that RILM is waiting to hear about their work--and yours!

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