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Mission Statement

The mission of the International Musicological Society

- is to connect every musicologist to the world community of musicology
- by embracing the study of music in all its diversity
- and advancing musicological research across the globe
- in a spirit of cooperation and collaboration.

ims

global open collaborative
President’s Message: Blue Sky Thinking

Daniel K. L. Chua

I can see light at the end of the tunnel. If I squint hard enough through the gloom of COVID-19 I can see blue sky. Ah, yes! This is Athens in the summer of 2022. I can already imagine myself there with people—so many people—at the next Quinquennial IMS Congress. I am not sure what caused this vision; perhaps it is the congress website with its Mediterranean hues, the freedom of birds flying aloft and ships glistening across the Aegean Sea. Check it out, submit a paper, and book your place in the sun! And what better theme can there be to mark the end of lockdown than “Music across Borders”: ims2022.org.

Maybe, with serendipitous timing, the congress in Athens in 2022 will be the first major face-to-face global musicology gathering. It would be a stroke of luck. But I am conscious of how fortunate we have been as an organization. As I look back, our timing, as it should be for all good musicians, has been perfect.

When I took over the presidency in 2017, I thought that the IMS would be like a colossal oil tanker; I took over the helm and gritted my teeth believing that it would take us five years to turn a few degrees in the right direction. But no! On the contrary! We were nimble, fleet of foot, and our society pirouetted with a grace that caught me off guard. In under three years we accomplished far more than I could have imagined—both visible and invisible. And all thanks to a brilliant team. The Directorium (as we call the team) is simply amazing. With the team, it was all change at whirlwind speed, from the surface of things (like the logo) to deep structures (like the statutes). By the time we met at an Extraordinary General Assembly in Lucerne in 2019, all was done and dusted. Mission accomplished. And just in time before COVID struck and brought the world to a halt. And even during the pandemic, there has been a silver lining to the COVID clouds; as we all know, when in lockdown everyone is available for Zoom meetings.

So you see, when you come to Athens in 2022, there will be a fresh breeze. The IMS will continue on its global journey, not like an oil tanker, but with its sails aloft, accompanied by birds of freedom as it crisscrosses the seas, weaving musicological currents together. So let’s get ready to cross some borders, and, despite all the difficulties that continue to bedevil the world, use musicology in its broadest sense to forge a global community.

We could all meet (and that never happened before!), reduce our carbon footprint, and save costs so that we can help those in difficulties. And having agreed on the changes in Lucerne, the Directorium was able to make them happen with an efficiency demanded by Zoom and the small window of working-time to accommodate the multiple time zones for a truly global meeting. So the IMS has not been in lockdown—we’ve continued to move forward.

You will see some of these changes happen soon. We recently welcomed a new editorial team for Acta Musicologica that will take over the journal in 2022 to further reflect our diversity across the globe. And even sooner, you will all for the first time be able to vote directly for your next president. And guess what? Also for the first time in IMS history—and this is embarrassingly overdue—the president will be a woman because we have two amazing women as candidates. Watch this space!

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Voting for IMS President-Elect

In its last year’s meeting the IMS Directorium nominated two female candidates to stand in the election for IMS President. From May 1 to 31, 2021, all IMS members in good standing will have the opportunity to take a vote. The chosen IMS President-Elect will then be part of the IMS Bureau during the year before the next General Assembly (August 2021 to August 2022) and will officially become IMS President at the IMS2022 Congress in Athens. Voting will take place anonymously, however, a secure login via the IMS website is necessary to place a vote in the election: musicology.org/member-area. A separate email with all the details will be sent out in due time.

IMS2022 Website Launched

As most of you probably already know by now, the next Quinquennial IMS Congress will be held in Athens, Greece, from August 22 to 26, 2022. To accompany this event a congress website was launched a few weeks ago: ims2022.org. It offers information about the congress venue, the responsible committees, FAQs, and much more. It is also home to the abstract submission portal where you can submit free papers, roundtables, and study sessions. The deadline is June 30, 2021. The congress website will be updated frequently, so be sure to check back now and then.

Future Editors of “Acta Musicologica” Approved

During the IMS Directorium Meeting on February 3, 2021, the future editors of Acta Musicologica were officially approved for the term 2022 to 2027. Jen-yen Chen, Arnulf Christian Mattes, and Luisa Nardini were shortlisted and nominated by the IMS Bureau from a total of eleven applicants. They will follow in the footsteps of Philip V. Bohlman and Federico Celestini, who have been the editors of Acta since 2011 (two terms). The official appointment of the new editors will take place during the 21st Quinquennial IMS Congress in Athens in August 2022.

New IMS Study Group “Temporalities in Music Theater”

A new IMS Study Group entitled “Temporalities in Music Theater”, chaired by Kunio Hara (US), Laura Moeckli (CH), and Colleen Renihan (CA), was officially approved by the IMS Directorium in December 2020. To join IMS Regional Associations and/or IMS Study Groups, please visit the following link (login required): musicology.org/manage-profile.

IMS-Related Events in 2020

Many IMS-related events in 2020 had to be canceled or postponed due to the COVID-19 pandemic. However, a great deal of them were also held online via Zoom and other videotelephony platforms. To stay up to date and not miss out, visit musicology.org/upcoming-ims-events!
Répertoire International
d’Iconographie Musicale (RIdIM)

The COVID-19 pandemic had a direct 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, and the 20th International Conference needed to be rescheduled (further information see below). A quick look into the future: August 29, 2021, will mark the fiftieth anniversary of Association RIdIM, and we look forward to celebrating this milestone event despite the impact of the pandemic.

Database of Association RIdIM

The main database has just surpassed 5,000 published records documenting a broad variety of visual items, and representing
- more than 370 types and sub-types of musical instruments;
- 23 types of items (architectural objects, paintings, photographs, textiles, and many more);
- more than 570 owning institutions (museums, archives, archaeological sites, etc.); and
- creators from 84 nationalities.

At the database editorial center at Ohio State University, the pandemic has provided an opportunity to spend productive telework time expanding and enhancing the database. During the past eleven months, the database has grown from 3,585 to 5,047 published records, an increase of 1,462 records or more than 40 percent.

This growth includes 500 items from the Herzog Anton Ulrich-Museum, the first group of imported records from the database of RIdIM Deutschland. With this initial set of German records, many newly imported terms of musical instruments and persons’ names have been validated, and the publishing process will continue to expand the lists of controlled vocabulary resulting in increasingly efficient workflows. After significant testing, feedback, and some modifications, the importing software designed for the import of the German data by Michael Härdi is working very smoothly. Importing and publishing will continue on a regular ongoing basis.

From March to November 2020, Ohio State University cataloger Margaret Atkinson created 634 new database records, primarily from the Boston Museum of Fine Arts and art collections at Yale and Harvard Universities. All of those records are now published and include uploaded images of the items. This highlights the overall upsurge in images in the database. With image availability and usage permissions increasing rapidly at institutions around the world, over 2,000 images have been uploaded, and almost 80 percent of public database records now include a link to an online image and/or uploaded image.

A special thanks goes to Dorothea Baumann (chair of the database working group), Alan Green (database project manager), Sean Ferguson (database editor-in-chief), and Michael Härdi (database programmer).

The Association RIdIM database is freely accessible at: db.ridim.org.

Scholarly Meetings—Celebrating Fifty Years of Association 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 online or alternatively in Switzerland, depending on the development of the pandemic. Due to organizational matters the date has been moved to August 27 to 29, 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 fiftieth anniversary of Association RIdIM’s foundation during the IAML conference in St. Gall on August 29, 1971. Further information will follow by the end of March, available on the RIdIM website at: ridim.org.

The 21st International Conference of Association RIdIM will hopefully be live again in...
Prague, July 2022. The exact dates will be determined and communicated by December 2021, and the new CfP will be published in due time.

Obituary: Heinz Stefan Herzka (1935–2021)
With great sadness we have received the news about the death of Heinz Stefan Herzka on February 14, 2021. Herzka was awarded Honorary Lifetime Member of Association RIdIM in 2017.

Herzka was a pioneer in many ways, not only in his professional field of child and adolescent psychiatry, but also as a dedicated scholar of organology and music iconography. In the latter capacity he authored numerous publications with a special emphasis on reed instruments, particularly the shawm, and played an active role in the foundation of the Centre International de Musique Populaires in Céret (FR) that preserves Herzka’s unique collection of shawm instruments.

Herzka’s death means the loss not only of a unique, reliable, and innovative scholar but also of an always stimulating and witty interlocutor endowed with enormous knowledge and an engaging and passionate manner. We will honor his memory.

—Antonio Baldassarre

Répertoire International de Littérature Musicale (RILM)

Despite the pandemic, RILM’s business proceeded mostly as usual in 2020, except, of course, for a significant decrease in conference participation. RILM’s work has been cloud-based for years, so switching to remote work, as we did in early March 2020, did not slow us down.

Hallmarks of the year included a substantial increase in the number of fully edited and indexed records in RILM Abstracts and of full-text articles included in RILM Abstracts with Full Text; the launch of RILM Music Encyclopedias on RILM’s platform Egret along with the addition of several new titles; and the continued updating and expansion of MGG Online’s content by Bärenreiter. Usage of all products was up, perhaps unsurprisingly given the even greater reliance on digital resources during the COVID-19 pandemic.

RILM Abstracts of Music Literature (with Full Text)
In the fiscal year ending June 30, 2020, there were 1,334,113 published main accession records in the RILM Abstracts database, including 146,195 published reviews and 179,810 “shell records” (records for items such as front matter and journal covers). Overall, the database grew by 91,531 records this year.

The national committees submitted a total of 26,596 bibliographic records, 17,930 abstracts, and 908 reviews. Four countries contributed more than 1,000 records each: China, Germany, Russia, and the United States.

RILM created the following new indexing headwords this year: “activism and advocacy”; “community music”; “environment”; “ethnography”; “ethnology”; “explorers and travelers”; “Indigenous peoples—Americas” (replacing “Indians and Inuits”); “Indigenous peoples—Arctic region”; “Indigenous peoples—Asia”; “Indigenous peoples—Oceania”; “neuroscience”; “psychoacoustics”; “psychoanalysis”; “šašmaķom”; “social work”; “speech”; “traditional theater—general”; “travel explorations”; “video games”; “video game music.” Also, the “theory” headword was replaced by “music theory,” and the former headword “film music and television music” has been split in two: “film music” and “television music.”

Articles in full text increased by more than 61,000 records this year. Previous problems with the discoverability of RILM Abstracts with Full Text (RAFT) journals on EBSCO’s HJAF and Knowledge Base have been solved, and MARC records are now available for full-text journals (and for each of RILM’s resources, downloadable from rilm.org/librarians).

Ten new journals were added in the first annual RAFT expansion, chosen based on the following three criteria: (1) they are of limited availability elsewhere; (2) they cover under-represented countries/continents and languages, and (3) they provide information on lesser-known scholarship from around the world. The new additions represent nine countries of publication and six languages, and four of the journals are available online exclusively through RAFT. Except for twenty-five issues that we could not acquire due to the COVID-19 crisis, the complete
content of these journals (comprising 357 issues and 10,013 PDFs) were available on EBSCO-host by summer 2020. For a complete listing of the full-text journal titles included in RAFT, see rilm.org/abstracts/scope/fulltext-titles.


**Index to Printed Music (IPM)**

The pandemic has posed particular difficulties for IPM as scores have been largely inaccessible. However, a number of projects were accomplished remotely. The priority for adding new material to IPM shifted to cataloging series and sets that are freely available online and to conforming pre-existing records for open-access materials to comply with RILM’s editorial standards. Work has been completed on the Neue Mozart-Ausgabe and the old Beethoven-Werke, and work on several other open-access series is underway. UCLA’s Contemporary Music Score Collection is being added, with several hundred records now available on IPM.

Following the relaunch of IPM on EBSCO in 2019, work with EBSCO to improve IPM’s functionality has continued. A few months ago, ISBN and ISMN fields were added to the records, a step that enables librarians to connect IPM to their discovery services, such as Find-It!

**RILM Music Encyclopedias (RME)**

In January 2021 three works joined the continuously expanding collection of historical and current titles included in RME, all centered around North American music:


These titles bring the RME collection up to sixty titles and 318,815 entries from 1775 to the present. For the complete current title list, and additional information about each work, see rilm.org/encyclopedia.

**MGG Online**

MGG Online includes some 70 new, revised, and updated articles since March 2020, including forty-five new articles, nineteen major updates, and sixteen rewritten articles. The focus of new articles remains on Canada, contemporary composers, contemporary musicians, singers, the United States, and popular music, with jazz currently representing a particular area of attention. Other substantial recent additions include new or newly-written articles on music and cultural transfer, Jewish music, Bulgaria, Estonia, and the Australian city of Sydney.

**Bibliolore**

RILM’s blog, Bibliolore, continues to be 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 Sonny Rollins (“Sonny Rollins and Thematic Improvisation”), and those less remembered today but no less worthy, like Rosie Flores (“Rosie Flores and ‘Working Girl’s Guitar’”). All of our birthday posts are linked here.

These were the top ten Bibliolore posts during the past year:

<table>
<thead>
<tr>
<th>Post</th>
<th>Views</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma Rainey’s “Prove It On Me”</td>
<td>2,326</td>
</tr>
<tr>
<td>Thakur and Mussolini</td>
<td>2,281</td>
</tr>
<tr>
<td>Mahler and Beyoncé</td>
<td>2,196</td>
</tr>
<tr>
<td>Nudie Musicals in 1970s New York City</td>
<td>1,629</td>
</tr>
<tr>
<td>Debussy and Gamelan</td>
<td>1,497</td>
</tr>
<tr>
<td>Smithsonian Collections Object: The . . .</td>
<td>1,206</td>
</tr>
<tr>
<td>Ella Fitzgerald and “How High the Moon”</td>
<td>1,163</td>
</tr>
<tr>
<td>John Cage, Visual Artist</td>
<td>944</td>
</tr>
<tr>
<td>Jazz and Early Cartoons</td>
<td>896</td>
</tr>
<tr>
<td>Wampanoag Music and Dance</td>
<td>699</td>
</tr>
</tbody>
</table>

The post about Ma Rainey received the lion’s share of attention because it was linked in this article in a popular online publication. The Smithsonian Collections Object post was part of a series of collaborations with the Smithsonian Institution celebrating their Year of Music; other posts in the series are here.

Bibliolore has published over 1,500 posts and has been viewed over 574,600 times since its inception in October 2009. The blog currently has 426 subscribers, and its Facebook page has 87 followers.

—Barbara Dobbs Mackenzie

Répertoire International de la Presse Musicale (RIPM)

Cumulative statistics for RIPM as of December 31, 2020:

- 1.48 million full-text pages
- 996,000 annotated citations
- 534 music journals, 430 of which are full text

Although the year 2020 was a challenge owing to the global health crisis, lockdowns, and the closure of cultural institutions and libraries, RIPM was fortunate to maintain robust production. In April 2020, responding to the needs of scholars, librarians, and students who were suddenly forced to work from their homes, RIPM provided nearly 600 complimentary database trials to institutions of higher education worldwide. During a time when so many universities and libraries were closed, and access to print resources was often impossible, we were gratified to assist so many with their research and teaching activities. Owing to these closures and expanded availability, usage of RIPM’s resources expanded significantly; in the year 2020, RIPM’s databases were searched more than 44 million times and nearly 500,000 full-text pages were viewed and read.

Our newest publication, RIPM Jazz Periodicals, was updated in September with the addition of seven new journals, including The New Regime (Chicago, IL, 1969), a publication of the Association for the Advancement of Creative Musicians; the long-running Gene Lees Jazzletter (Ojai, CA, 1981–2008); and the traditional jazz-

Find out more about the story of our society:

The History of the IMS (1927–2017)
edited by Dorothea Baumann and Dinko Fabris
Kassel: Bärenreiter, 2017
167 pages • ISBN 978-3-761-82439-9

IMS members can obtain the book at a discounted price of CHF 15.00 plus s/h (regular price: EUR 29.95). Click here for further details.

View sample pages of the book online.
focused *Jazzbeat* (New Orleans, 1989–2010). Released in May of 2019, *RIPM Jazz Periodicals* received a number of very favorable reviews in the past year; one reviewer in *Notes* stated that *RIPM Jazz Periodicals* “stands to revolutionize this field by giving jazz researchers a huge common vocabulary of historical material.” Finally, exciting new developments to *RIPMJazzPeriodicals* are planned for 2021. Visit ripmjazz.org in late spring to learn more.

The *RIPM Preservation Series: European and North American Music Periodicals* was updated twice in 2020. These two updates added over 122,000 full-text pages, twenty new journals, and additional years to three other journals. Of note are the additon of long-running German journals, including the *Süddeutsche Musik-Zeitung* (Mainz, 1852–69), the house journal of the publisher Schott Söhnen; the *Neue Musik-Zeitung* (Cologne; Stuttgart, 1880–1928); and fifteen additional years added to *Signale für die musikalische Welt* (Leipzig, 1843–83), of which the remainder is forthcoming. The first installment of *The Musical Courier* (New York, 1880–1961) was released in early 2020; the remaining years are also forthcoming. Also added was the *Pacific Coast Musician* (Los Angeles, 1911–48), a chronicle of the rapid growth of musical activities on the Pacific coast of the United States, especially Los Angeles; and the *Boletín de Musica y Artes Visuales* (Washington, DC, 1950–56) which provided an exchange of musical information throughout the Americas.

Twenty journals were added to the *RIPM Retrospective Index to Music Periodicals* (1760–1966). Highlights include journals discussing music post-1945, including *Stimmen: Monatsblätter für Musik* (Berlin, 1947–50), the postwar journal edited by H. H. Stuckenschmidt, and Hermann Scherschen’s *Gravesaner Blätter* (Mainz, 1955–66), a journal devoted to electroacoustic music. Two journals from Bucharest were added; these records represent the first Romanian journals treated by RIPM. Index records for the Belgian modern-music journal *Semanario Musical* (Santiago, 1852); *International Music and Drama* (New York, 1914–16), a journal published by and for the Italian-American community; the early Soviet music journal *Музыкальная новь* (Moscow, 1923–24), and Guido M. Gatti’s modern music journal *Il Pianoforte* (Turin, 1920–27).

Finally, in November the recipient of the H. Robert Cohen/RIPM Award was announced by the American Musicological Society as Katherine Preston, for her book *Opera for the People: English-Language Opera and Women Managers in Late 19th-Century America* (New York: Oxford University Press, 2017).

All journals that were added to RIPM publications in 2020 are listed below:

**RIPM Jazz Periodicals**
- *The New Regime* (Chicago, IL, 1969)
- *Whiskey, Women, and ...* (Haverhill, MA, 1971–89)
- *CRC Newsletter* (Decatur, GA, 1975–87)
- *CRC Jazz Journal* (New Orleans, LA, 1987–89)

**RIPM Preservation Series: European and North American Music Periodicals**
- *Signale für die musikalische Welt* (Leipzig, 1843–83 [–1943, remainder forthcoming])
- *Süddeutsche Musik-Zeitung* (Mainz, 1852–69)
- *Chronica dos Theatros* (Lisbon, 1861–71)
- *El Orfeón Español* (Barcelona, 1862–64)
- *Neue Musik-Zeitung* (Cologne; Stuttgart, 1880–1928)
- *Musical and Sewing Machine Courier* (New York, 1880)

*RIPM Preserves* reached its one millionth record to the *RIPM Retrospective Index*, accomplishing this milestone thirty-three years after beginning publication.

Thirteen journals were added to the *RIPM Retrospective Index to Music Periodicals with Full Text*. Among the many rare journals included are the first music journal published in Chile, *Semanario Musical* (Santiago, 1852); *International Music and Drama* (New York, 1914–16), a journal published by and for the Italian-American community; the early Soviet music journal *Музыкальная новь* (Moscow, 1923–24), and Guido M. Gatti’s modern music journal *Il Pianoforte* (Turin, 1920–27).

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- *Musical and Sewing Machine Courier* (New York, 1880)
• The Musical and Dramatic Courier (New York, 1880–82)
• The Musical Courier (New York, 1880–81, 1883–94 [–1961, forthcoming])
• Music: A Review (New York, 1882)
• Music & Drama (New York, 1882, 1883)
• Weekly Music & Drama (New York, 1883)
• The Overture (London, 1890–94)
• The Crescendo (Boston, 1909–27)
• Pacific Coast Musician (Los Angeles, 1911–48)
• Musikpädagogische Zeitschrift (Vienna, 1912–31)
• Revue Internationale de Musique et de Danse (Paris, 1927–31)
• Zvuk (Belgrade, 1932–36)
• Boletín de Música y Artes Visuales (Washington, DC, 1950–56)

RIPM Retrospective Index to Music Periodicals (1760–1966)
• Watson’s Art Journal (New York, 1864–74 [1875–1905 forthcoming])
  + Watson’s Weekly Art Journal (1864–66)
  + The American Art Journal (1866–67)
• The Monthly Musical Record (London, 1871–1960)
• Il Progresso musicale (Rome, 1876)
• Russkiy muzikal’niy vestnik = Русский музыкальный вестник (St. Petersburg, 1880–82)
  + Russkiy muzikal’niy i teatral’nyi vestnik = Русский музыкальный и театральный вестник (1882)
• Music: A Monthly Magazine (Chicago, 1891–1902)
• Tribuna muzicală (Bucharest, 1909)
• Arta muzicală (Bucharest, 1911–12)
• L’arte pianistica (Naples, 1914–25)
• Vita musicale Italiana (Naples, 1926–28)
• Musik und Gesellschaft (Mainz, 1930–31)
• La Sirène (Brussels, 1937–39, 1945–46)
  + Syrinx (1938–39, 1946)
• Stimmen: Monatsblätter für Musik (Berlin, 1947–50)
• Música viva (Montevideo, 1942)
• Musical Renaissance (London, 1950)
• Foyer: A Quarterly of Music, Opera and Ballet (London, 1951)
• Gravesaner Blätter (Mainz, 1955–66)
  + Gravesano Review (1957–66)

—H. Robert Cohen and Benjamin Knysak

RIPM Retrospective Index with Full Text (1760–1966)
• Berliner musikalische Zeitung (Berlin, 1833)
• Semanario Musical (Santiago, Chile, 1852)
• The New York Musical Gazette (New York, 1866–74)
• Music: A Monthly Magazine (Chicago, 1891–1902)
• Tribuna muzicală (Bucharest, 1909)
• Arta muzicală (Bucharest, 1911–12)
• International Music and Drama (New York, 1914–16)
• Musica: Album-revista musical (Madrid, 1917)
• Il Pianoforte (Turin, 1920–27)
• Muziek-warande (Brussels, 1922–32)
• Muzikal’naya nov = Музыкальная новь (Moscow, 1923–24)
• Music Front (New York, 1935)
• Revista Musical Peruana (Lima, 1939–41)

Répertoire International des Sources Musicales (RISM)

The year 2020 brought an important change for RISM: Klaus Keil, who had served as director of the RISM Editorial Center (Zentralredaktion) in Frankfurt for close to three decades, retired at the end of August. His successor is Balázs Mikusi who gave up his position as head of the music collection of the National Széchényi Library in Budapest to navigate the RISM project through the coming years fraught with diverse challenges. Most importantly, the support by the German Academies of Sciences and Humanities, which has made possible the work of the Editorial Center for almost forty years, will end in 2023. Since no similarly generous sponsor seems in sight, RISM needs to find ways to maintain and guarantee the quality of its data with scantier editorial capacity at its disposal.

While the international working groups have kept adding new sources to the central database, a few larger imports relying on pre-existing data are worth mentioning. After running a pilot project with about 400 records from the catalog of the Bibliothèque Nationale de France the previous year, in 2020 nearly 20,000 entries from this
precious collection were imported, thoroughly revised and eventually published in the RISM Catalog of Musical Sources. Even though this material does not comprise all of the music manuscripts from the Bibliothèque Nationale, F-Pn is now the siglum with the fifth highest number of entries in our database.

An even more ambitious project involves revising and enhancing Italian RISM records through the import of over 200,000 entries from the catalog of the Istituto Centrale per il Catalogo unico delle Biblioteche Italiane (ICCU). Besides the sheer numbers, this project is particularly challenging due to the high number of duplicates (i.e., sources already present in the RISM database), and so the first chunks of this collection will only be published in 2021. In the meantime, however, another Italian project has already borne fruit: the RISM database was enhanced with nearly 3,000 records, mostly music manuscripts, from the Fondo Cappella Sistina of the Biblioteca Apostolica Vaticana (V-CVbav), based on the comprehensive descriptions provided by Thomas Schmidt (University of Huddersfield).

Early in 2020 the records of Swiss sources, which had long been available in a separate catalog, were also imported into the main RISM database, and the local working group has since also been working directly with the international installation of the cataloging software Muscat (hosted by the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz). This change has been yet another important step in the ever-closer cooperation between the RISM Editorial Center and RISM Switzerland, which has in the meantime been restructured to form the RISM Digital Center, primarily focusing on the maintenance and development of Muscat.

In October 2020 the entire data pool in the catalog consisted of 1,425,096 records. This includes the authority files, which contain 111,863 authority records for personal names and 70,460 for institutions. A total of 1,242,773 records remain for descriptions of musical sources, which can be further differentiated into 1,037,859 records for manuscript descriptions and 204,014 for printed editions. The number of links to digital objects, a popular feature, has increased to over 57,000.

On average, the online catalog was visited by about 8,500 people per month over 27,220 visits (annually: 102,000 people with 326,640 visits and 22.8 million page views). All the data available through the online catalog, which is offered in partnership with the Bavarian State Library, are open data and can be downloaded directly from the catalog under a Creative Commons License (CC-BY).

The worldwide pandemic has of course had an impact on RISM as well. While the Editorial Center itself as well as numerous RISM contributors all over the globe had to adjust their plans to the restrictions of home office, the general turn toward new means of communication has also opened up new vistas for international cooperation. The Editorial Center’s Muscat workshops, for instance, which had long been based on personal tutoring, have been offered online since the autumn lockdowns, and their methodology has also gradually been adapted to the confines of the new medium. By the same token, as an experiment we also held a virtual “Muscat Coffee Hour” to provide Muscat catalogers with an update on the latest developments, thereby also establishing a forum that in the longer run could ensure even more direct feedback from the larger RISM community for the further development of the cataloging software.

Besides its active contributors, however, RISM also seeks to be in constant touch with its larger circle of users. Since late 2020 a new website (designed in cooperation with the RISM Digital Center) facilitates the sharing of information, and the Editorial Center is also active on Facebook and Twitter with more than 3,800 fans and over 2,500 followers, respectively.

—Balázs Mikusi
Because of continuing concerns about the seriousness of the COVID-19 pandemic, the steering committee of the IMS Regional Association for East Asia (IMSEA) has decided to postpone the sixth biennial conference, originally supposed to take place in Daegu, KR, from October 22 to 24, 2021. The event is now tentatively rescheduled for October 2022. Since the IMS bylaws require a regional association to organize a conference at least once every two years, we requested and kindly received permission for an exception from IMS Secretary General Cristina Urchueguia. Fortunately our conference team will remain intact, with the local host, Kyoungpook University, and all members of the program committee willing to take up their responsibilities one year late. The members are Youn Kim (chair), Hermann Gottschewski, Feng-Shu Lee, Kyun Myung Lee, Su Yin Mak, and Hui Yu. Furthermore, it is planned in 2023 to return to the custom of organizing a biennial conference during each odd-numbered year, with the Tainan National University of the Arts as the tentative host.

The steering committee’s decision to postpone, rather than to opt for an online conference, was motivated by our belief in the importance of an in-person gathering for our regional association’s mission of bringing together diverse East Asian musicological communities which normally have limited contact with one another. At the same time, we still wish to provide an opportunity for young and early-career scholars (graduate students and those who received their PhD degrees not more than five years ago) to gain the professional credit of presenting a paper during 2021 at an IMS event. Therefore we will organize a replacement online conference open only to these scholars, making use of the original dates of the biennial conference. The program committee for this new event has been formed, and also consists mostly of junior representatives of our field: Amanda Hsieh, Hee Seng Kye, Hiroko Nishida, Diau-Long Shen, and Hui Yu.

During a Zoom chat which took place on January 11, 2021, seven members of the steering committee met online (including our newest member, Hui Yu; three were unavailable for work-related or personal reasons, but given the opportunity to offer their input separately). We discussed not only our upcoming conferences but also some matters related to the governance of the regional association. Our decisions included the limitation of the term of the steering committee chair to the interval between three iterations of the biennial conference (typically four years), the selection of a new chair by the consensus of the committee’s members (since the regional association lacks a membership distinct from that of IMS which would conveniently allow for a formal election), and the specification of the roles of the various committees involved in each conference. Concerning this last-named item, we determined that the program committee assumes responsibility for all scholarly content, including the choices of individual paper presenters, panelists, keynote lecturers, and conference themes, while the local organizing committee manages all logistical aspects of the event, on-site as well as virtual. The steering committee selects the host of each biennial conference and appoints the members of the other committees, but otherwise restricts its role to oversight, actively intervening only in exceptional circumstances (such as the need to resolve disagreements among others involved in the conference planning). Finally, the program committee for each biennial conference should include one member each from the local organizing and steering committees.

The new rules can be found here: Rules for IMSEA Governance.

—Jen-yen Chen
IMS Regional Association for Eastern Slavic Countries (ESCRA)

The IMS Regional Association for Eastern Slavic Countries (ESCRA) did not meet since the last conference in St. Petersburg in November 2019, but the ESCRA Union of Young Scientists (UYS) participated in the All-Russian Pedagogical Online Meeting, “Contemporary Challenges and Innovations in Music Education” (May 29, 2020). The next ESCRA conference, focusing again on the UYS’s activities, is planned for 2021 at the Tchaikovsky State Conservatory, Moscow. Further details will be announced soon.
—Natalia Braginskaya

IMS Regional Association for Latin America and the Caribbean (ARLAC)

In the IMS Regional Association for Latin America and the Caribbean (ARLAC), we have formed a new executive committee, with Juan Pablo González (CL, chair), Graciela Musri (AR), and Diosnio Machado Neto (BR). Our web administrator is Agustín Ruiz (CL): arlac-sim.com.

At the same time, two working groups continue to be active in ARLAC integrating musical research interests of the region: “Francisco Curt Lange,” around the figure and the work of the German musicologist settled in South America, coordinated by André Guerra Cotta (BR), and “Music and Newspapers in Latin America and the Caribbean,” coordinated by Maria Alice Volpe (BR). Likewise, the working group “Urban Popular Music” is in formation. We hope to have our V Congress in virtual form in 2022.
—Juan-Pablo González

IMS Regional Association for the Study of Music of the Balkans (RASMB)

The main results of the IMS Regional Association for the Study of Music of the Balkans (RASMB) in 2020 were the publication of the first issue (vol. 1, no. 1) of a new musicological e-journal, Series Musicologica Balcanica (SMB, e-ISSN: 2654-248X), and the completion of the second issue of the journal (vol. 1, no. 2), which was just released in February 2021. Both issues are available on the platform Prothiki of the Central Library of the Aristotle University of Thessaloniki: ejournals.lib.auth.gr/smb.

Adhering to the general goal of the journal to complement the RASMB conference activities with an accompanying publication as an important dimension of the process of affirmation of (ethno-)musicological and analytical/theoretical endeavors and achievements in the field of Balkan music research, both numbers of SMB are based on the “Modus—Modi—Modality” conference which was held in Nicosia in 2017. Therefore, the second issue of SMB (“Modus—Modi—Modality II”) contains the same sections as the first, extended with two additional sections: free papers and reviews.

The journal is conceived as a one- to two-issue(s)-per-year online publication. The administrative language of the journal is English, but contributions are welcome in any other language, depending on the authors’ choice. In either case, though, every paper should have a comprehensive summary in English.

The journal’s editorial team can be reached at: smb@mus.auth.gr.
—Evanthia Nika-Sampson and Mirjana Veselinović-Hofman

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Reports of the IMS Study Groups

IMS Study Group “Cantus Planus”

Despite the generous co-sponsorship by the Masaryk Institute and Archives of the Czech Academy of Sciences, and the Faculty of Arts, Masaryk University, Brno, a meeting of the IMS Study Group “Cantus Planus” was not held in the summer of 2020 on account of the COVID-19 pandemic.

In lieu of a summer meeting, Hana Vlhová-Wörner has generously offered to organize and manage an alternative to an in-person meeting. The inaugural Cantus Planus 2021 Research Forum will take place in real time on July 23, 2021, from 15:00 to 21:00 CE(S)T. The deadline for the registration, May 31, 2021, has been announced via email to the study group’s membership. Rather than individual papers, roundtables, and dedicated sessions, participants will deliver five-minute presentations and discussion items to update members about ongoing research and exchange ideas. To participate and/or report succinctly on chant-related research findings, projects, books, databases, etc., please register here.

The Levi Foundation, which is the sponsor of the 2014 Venice proceedings, has notified the chair of the imminent publication.

—James Borders

IMS Study Group “Cavalli and 17th-Century Venetian Opera”

After the study group meeting held in Boston during the AMS Annual Meeting on November 2, 2019 (report by Jennifer Williams Brown in IMS Newsletter 7, no. 1 [2020]: 19), the IMS Study Group “Cavalli and 17th-Century Venetian Opera”, like many other study groups, did not organize a meeting in 2020 due to the persistence of the global pandemic emergency. The performances of Cavalli’s operas planned during this period were canceled and the AMS Annual Meeting was held as a virtual conference in November 2020. Therefore the study group is still waiting to plan its next meeting.

Also the Cavalli Opere series and its publisher, Bärenreiter, are suffering the consequences of the international crisis involving theaters and concerts. Nevertheless, the fifth volume scheduled in the series, Xerse (edited by Hendrik Schulze and Sara Stangalino), was published in 2020, and Scipione Affricano (edited by Jennifer Williams Brown and Sara Stangalino) is in press. There are eight more volumes in the waiting list, including Giasone, for which a first performance is already planned in Madrid in 2024, the ideal occasion for an international Cavalli conference.

—Ellen Rosand

IMS Study Group “Digital Musicology”

The IMS Study Group “Digital Musicology” activities this year were centered on the 21st International Society for Music Information Retrieval (ISMIR) conference that was held online from October 11 to 15, 2020. Frans Wiering chaired an invited special session entitled “Between Musicology and MIR” in the regular conference program. The session facilitated a discussion amongst attendees on how recent work in MIR could impact musicology and which open problems in music research could stimulate new MIR research. During the ISMIR conference, Wiering and Johanna C. Devaney also hosted a study group meeting to discuss plans for 2021, which was attended by about thirty people.

The mailing list of the study group can be reached at digitalmusicology@jiscmail.ac.uk. To subscribe to the mailing list, visit jiscmail.ac.uk/DIGITALMUSICODY.

—Johanna C. Devaney and Frans Wiering
IMS Study Group
“Early Music and the New World”


The research topics of the study group had already led to the following publications in the last years: amongst them the compilation of chapters by Javier Marín López, Músicas coloniales a debate: Procesos de intercambio euroamericanos (Madrid: ICCMU, 2018); Egberto Bermúdez, “Música sociedad e ilustración en el Virreinato del Nuevo Reino de Granada y Colombia, 1775–1830,” Boletín de Historia y Antigüedades 105, no. 866 (2018): 209–316; and “Kolumbien,” MGG Online, 2021. Additional publications are those by Juan Francisco Sans (ed.), Arias antiguas del Nuevo Mundo (Caracas: Universidad Central de Venezuela/Latin Grammy Cultural Foundation, 2018); Alejandro Vera, El dulce rato de la música: La vida musical en Santiago de Chile durante el periodo colonial (Santiago: Casa de las Américas/Universidad Católica de Chile, 2020); and Luis Merino, Alejandro Vera, Juan Francisco Sans, and Martin Voortman (eds.), El Libro Sesto de María Antonia Palacios, c. 1790 (Barcelona: CSIC, in press).

—Egberto Bermúdez

IMS Study Group
“Gender and Musical Patronage”

The IMS Study Group “Gender and Musical Patronage” (GMP) was ideated at the international and interdisciplinary workshop Women as Patrons: Gender, Patronage, and Cultural Transfers at the Turn of 20th Century, organized at the University of Bern (CH) on November 15 and 16, 2019. In June 2020, the IMS Directorium officially approved it as a new IMS Study Group. In the second half of 2020, members of the study group prepared an edited book based on the foundational workshop results (to be published in 2022) and started designing a study group webpage: womenpatronage.unibe.ch.

GMP focuses on the role of gender in patronage systems and the dissemination and management of music from the Middle Ages up to the present day. The study group is open to new members interested in the intersection between gender studies and music’s economic aspects.

The next online meeting of GMP is scheduled for the end of summer 2021, and there are also plans to organize a roundtable or study session in the frame of the 21st Quinquennial Congress (IMS2022) to be held in Athens, Greece, from August 22 to 26, 2022.

—Maria Cáceres Piñuel and Vincenzina C. Ottomano

Musicological Brainfood is a fresh intermittent IMS dish—an “amuse-bouche”—that may delight or possibly perturb you. These pithy, informal paragraphs are cooked up by leading musicologists to advance, refresh, or reinvigorate different aspects of our field; and they are anything but bland. Enjoy!

brainfood.musicology.org
The IMS Study Group “Global History of Music” held a series of seminars based at the Institució Milà i Fontanals de Recerca en Humanitats–(CSIC), Barcelona, during the academic year 2019/20, and speakers for the early months of 2020 included Emilio Ros-Fábregas and Jaume Ayats. Ros-Fábregas gave a presentation entitled “Reflections on the UNESCO World History of Music Project,” in which he reflected on the work of Barry Brook and David Bain in leading the “Music in the Life of Man” project that ran in the 1970s and 1980s. Ros-Fábregas was an assistant in the administration of this project in its early days, and gave a fascinating account of how the worldwide team of researchers collaborated and communicated in the age before email and internet entering into common use. Ayats, the then director of the Museu de la Música in Barcelona, spoke about “La historia global de la música desde la perspectiva de la organología” (The global history of music from the perspective of organology), making participants think deeply about the role and place of instruments in our research. A discussion of water-drumming in Vanuatu led to a lively conversation about how instruments can be defined in global contexts.

Owing to the sudden strict lockdown in Barcelona and logistical complications, two programmed seminars had to be postponed to a later date. Despite the challenges of 2020, however, the study group has been active in the digital field, with an interesting feed of news, events, and publications on its Facebook page.

This year also saw the development of plans for the first conference of the study group, *Music in the Pacific World: Change and Exchange Through Sound and Memory*, co-organized by Jen-yen Chen and David R. M. Irving and scheduled to take place from October 15 to 17, 2021. It will be hosted by the Graduate Institute of Musicology, National Taiwan University, and will take place either online or in person (or in a blended form), depending on how international travel plans are affected by the pandemic. The invited keynote speaker is Gabriel Solis from the University of Illinois at Urbana-Champaign.

—David R. M. Irving


Another Zoom panel was held during the *Fourth International Conference Translations of Terminology and Special Literature in Art Criticism* at the Russian Institute of Arts History St. Petersburg with papers by Baumann, “On the Making of the *Terminorum Musicae Index Septem Linguis Redactus*”; and Egberto Bermúdez (CO), “Colombia in the IMS: Emirto de Lima (1890–1972) and His Articles in *Acta Musicologica* in the 1930s.”

**Upcoming Meetings (Details to Follow)**
- November 11–13, 2021, Russian Institute of Arts History in St. Petersburg
- August 22–26, 2022, during the 21st Quinquennial IMS Congress in Athens

**Publications**


The paper, “A New Prosperity in Our Field Cannot Be Expected Unless the Scholars of Various Countries Pull Together: Jacques Handschin and the American Institute of Musicology,” given by Jeanna Kniazeva on July 7, 2019, in Lucerne,
was published in *Acta Musicologica* 92, no. 1 (2020): 72–92. The papers presented on June 5, 2020, by Baumann and Sibille are published in *Annals of the Zubov Institute* 32, no. 1 (2021). The papers presented on December 8, 2020, by Baumann and Bermúdez will be published in one of the next issues of *Annals of the Zubov Institute*.

—Dorothea Baumann and Jeanna Kniazeva

**IMS Study Group “Italo-Ibero-American Relationships” (RIIA)**

Despite the fact that last year’s activities were evidently marked by the pandemic, the work of the IMS Study Group “Italo-Ibero-American Relationships” (RIIA) has been very intense. The study group took full advantage of the possibilities offered by online conferences and the following activities were carried out:

The RIIA youth group based at the University of Buenos Aires has had a regular and uninterrupted activity on a weekly basis. Pedro Camerata, Juan de Zan, Julián Guzzo, Yoel Vilois, Ramiro Pizá, Yanet Gericó, Antonio Carugati, and Gustavo Zito form the group, coordinated by Annibale Cetrangolo. Between May 1 and December 22, 2020, a regular seminar was organized on opera and its migration to South America. The meetings alternated sessions dedicated to the exegesis of fundamental texts on this subject with other meetings dedicated to the formal analysis of eighteenth-century opera. Thirty-five meetings were held that hosted extraordinary conferences with the participation of international guests: Francesco Paolo Russo, Héctor Kohlen, Matteo Paoletti, Francesco Milella, and Sebastiano de Filippi. The meetings are posted online on an RIIA YouTube channel.

The first results of RIIA’s research were presented on October 27, 2020, at a conference organized in collaboration with the Instituto de Artes del Espectáculo de la Universidad de Buenos Aires. At the same time as the event, an internal study group meeting was organized, which had as its main objective the continuation of the work on the database on opera and migrations with special attention to the new contributions of researchers residing in South America.

The proceedings of the conference organized in 2019 by the Calabrese Institute of Musical Bibliography in collaboration with RIIA, dedicated to Vincenzo Scaramuzza, a famous Italian pianist who migrated to Argentina, are being published. The proceedings are edited by Russo and Cetrangolo. The drafting of the text *I fiumi che cantano: Traveling Opera Companies in the Rio de la Plata Basin (1880–1930)* was completed. The book deals with a hitherto unexplored phenomenon: the circulation in South America of opera companies through the enormous inland waterways on whose banks there are numerous opera houses founded in early twentieth century. The book was published in digital form by the University of Bologna, edited by Cetrangolo and Paoletti, and contains contributions by Ignacio Weber, Lucia Martinovich, Camerata, Fernando Berçot, Clarissa Bomfim, Giulia Murace, Caterina Fara, Maria Filip, Michele Mescalchin, Bruno Ligore, Carmen Rueda, and Leonardo Clementi. The book was presented in February 2021.

—Annibale Cetrangolo

**RIIA Committee:** Matteo Paoletti, Ditlev Rindom, Annibale Cetrangolo, Stefano Gavagnin, Michele Mescalchin, Francesco Paolo Russo, Francesco Milella.

**IMS Study Group**  
**“Mediterranean Music Studies”**

As proposed in Valencia in 2019, the 2020 assembly of the IMS Study Group “Mediterranean Music Studies” was organized at the Université Antonine in Beirut, during the international conference *Monodies, Modalités et Recherches cognitives en Méditerranée* (November 2–4), in collaboration with the Centre de Recherche sur les Traditions Musicales (CRTM) at Université Antonine, the IMS, and the Sorbonne Université/Institute de Recherche en Musicologie (IReMus). It was the first event ever (co-)organized by the IMS in Lebanon. The conference, entirely online, successfully resulted in sharing the experiences of about forty scientists (experts in neurosciences and music), coming from several European universities, as well as musicologists from Mediterranean countries (specialists in modal music but also music therapy and other fields). The main organizer was Nidaa Abou Mrad, musicologist and head of the CRTM but also vice president of the “Conférence des recteurs du Moyen-Orient” and a graduate in medicine himself. In addition Frederic Billet was the representative of IReMus and Dinko Fabris of the IMS. The study group meeting was held on the afternoon of November 3 and involved no less than twenty participants from several countries. There were three official presenters: Théodora Psychoyou (on the Mediterranean and Baroque music programs at Sorbonne Université, Paris, with special emphasis on the research on Greek islands), Elizabeth Elmi (the winner of the 2020 IMS Outstanding Dissertation Award, who presented the subject of her thesis on poetry and music in early modern Southern Italy), and Aurelio Porfiri (he announced a second book in preparation, written by him with the French musicologist Jacques Viret about spirituality in music; the first one, *Les deux chemins*, was published in 2018). Kate van Orden, chair of the IMS2022 Program Committee delivered a short presentation on the congress, and IMS Directorium member Manuel Pedro Ferreira announced the possibility to host the next study group meeting in Lisbon, during *MedRen 2021* (July 5–9, 2021): medren2021lisbon.hcommons.org.

—Dinko Fabris

**IMS Study Group**  
**“Music and Cultural Studies”**

The members of the IMS Study Group “Music and Cultural Studies” did not organize any public working meetings but took part at several conferences in smaller units. There were two internal meetings related to plans for 2021 and 2022. The study group currently prepares the papers presented at the international and interdisciplinary conference *Skalkottas Today* in Athens in November and December 2019 for publication.

—Tatjana Marković

**IMS Study Group**  
**“Music and Media” (MaM)**

A brief report, this year. For 2020, the IMS Study Group “Music and Media” (MaM) had scheduled to program its twelfth conference in Cleveland, Ohio (US), on June 5 and 6 at Cleveland State University and the Rock and Roll Hall of Fame. An open call for papers was widely distributed, addressing the topic of *Pre-Existing Music in Screen Media: Problems, Questions, Challenges*. An international program committee was installed, consisting of Carol Vernallis (Stanford University), James Buhler (University of Texas at Austin), Chloé Huvet (École Normale Supérieure de Lyon), Tobias Pontara (Gothenburg University), Ewelina Boczkowska (Youngstown State University), Jason Hanley (Rock and Roll Hall of Fame), Michael Baumgartner (Cleveland State University), as well as Emile Wennekes (Utrecht University, chair of MaM). Boczkowska, Baumgartner, and Hanley were the intended local hosts. Invited keynote speakers were Vernallis and Buhler.

Then COVID-19 struck. In direct dialogue with the president and provost of Cleveland State, as well as with their pandemic specialist (former surgeon general of the US Navy), we mutually decided to cancel the meeting. The protection of both our participants and the local community led to this decision. This conclusion to cancel our gathering was made at a fairly early stage of the pandemic, when we were not as versed as we are now in organizing online gatherings.
For 2021, however, we have breathed new life into our 2020 plans. We will now host a virtual meeting on June 10 and 11, 2021. An updated call for papers has been distributed internationally. We will still and again welcome proposals that examine the theoretical and practical implications of pre-existing music in a variety of screen media—with special emphasis on cinema, music videos, as well as digital technologies. Interested IMS members can apply for reduction of the congress fee, which will be modest yet necessary for hosting the meeting online. For 2022, MaM plans to organize a panel within the 21st Quinquennial IMS Congress in Athens, Greece.

—Emile Wennekes

IMS Study Group “Music and Violence”


An online research group meeting was held on March 26, 2021. Jacob Kingsbury Downs (UK) spoke about the use of headphones in sonic violence and torture from a phenomenological perspective. Panos Vlagopoulos (GR) and Danae Stefanou (GR) spoke about different cases of music and symbolic violence. Another online research meeting has been scheduled for May 14, 2021. It will feature presentations by Stefanou (Gr), Pavlos Antoniadis (DE) and Martin Daughtry (US).

—Anna Papaeti

IMS Study Group “Music of the Christian East and Orient” (MCEO)

During 2020, the IMS Study Group “Music of the Christian East and Orient” (MCEO) had its first e-Symposium, titled Melismatic Chant Repertoires (organized by the School of Music Studies, Aristotle University of Thessaloniki, June 12–14). The sharing of expertise and enthusiasm for the various melismatic chant traditions gave us not only new knowledge, but also a lot of joy and courage, when looking at precious manuscripts and listening to inspiring papers and beautiful music performances. The e-Symposium gathered scholars from many countries all over the world and comprised thirty-one presentations on themes about melismatic chant from Eastern Roman Empire-Byzantium and post-Byzantine times, from Greece and Romania, from Slavonic chant traditions (Russian, Ukrainian, Serbian), Armenian traditions (old manuscript traditions and oral transmissions from Venice and Constantinople), and from Southern Italy (Calabria and Sicily). The papers addressed various issues of melismaticity, such as the phenomenon of melismatic chant per se, historically informed, received, and current performance practices, repertories and interpretational pluralism, composers and genres of melismatic chants and their places in liturgical life, issues of editions and digital documentation, cheironomy, musicological analysis (with focus on modality, melodic formulas, reductional approaches), didactics of melismatic chant, etc. The e-Symposium also comprised two e-Concerts, with a list of proposed pieces from various chant traditions to listen to, and a presentation of the pieces by the conduc-

Screenshot from a session of the 1st International MCEO e-Symposium (June 2021).
tors and the performers. See the study group’s website for further details: mceo.mus.auth.gr.

For 2021, the publication of the proceedings is planned, along with some e-Workshops, as well as the preparation for the participation of MCEO at the Quinquennial IMS Congress in 2022, God willing.

—Maria Alexandru

**IMS Study Group “Musical Diagrams”**

The **IMS Study Group “Musical Diagrams”** held its first sessions in Summer 2020. Members include musicologists, music theorists, mathematicians, art historians, and historians of science from the US, the UK, and Europe. During the year 2020 the group met four times in online meetings and exchanged research—with presentations by Daniel Muzzulini on his work with a comprehensive website *Sound Colour Space—A Virtual Museum*, John L. Snyder on the diagrams in Theinred of Dover’s twelfth-century treatise De legimitis ordinibus pentachordorum et tetra-chordorum (MS. Bodl. 842), and Michael Dodds on “Circular Diagrams and Volvelles in Early Modern Music Theory.” In other more informal sessions, the group discussed concepts concerning the place of diagrams in music and music theory. The meetings were open to guests. The video recordings of past meetings and related materials (handouts, presentations, etc.) are archived in the media archive of the Zurich University of the Arts (ZHdK).

A book, *The Art of the Diagram*, with interdisciplin ary contributions is planned for open access publication in 2022/23. In the FNSNF project “Sound Colour Space,” led by Muzzulini at the ZHdK, a database of 574 historical music and color theoretical diagrams has been created and published online in 2017. This collection is continually growing and provides a solid base for the planned publication.

Several online meetings with talks by Daniel Walden, Saskia Quené, Giulia Accornero, and others were planned for 2021. The group aims to actively participate at the Quinquennial IMS Conference in Athens in 2022.

—Daniel Muzzulini and Susan Forscher Weiss

**IMS Study Group “Musical Iconography”**

Due to the coronavirus pandemic, no activities took place in 2020. The **IMS Study Group “Musical Iconography”** is currently preparing a study session on musical iconography “across borders” within the framework of IMS2022.

—Björn R. Tammen

**IMS Study Group “Stravinsky: Between East and West”**

The most recent conference of the **IMS Study Group “Stravinsky: Between East and West”** was held in St. Petersburg in 2019. The study group had no new meeting in 2020, but its activity is going on in different ways:

- Study group members have also contributed to the new *Cambridge Stravinsky Encyclopedia*, to be published in April 2021 (Cambridge University Press).

During 2021, other meetings and seminars will be held in Brussels (Université libre de Bruxelles) and Moscow (The Gnesins Russian Academy of Music). Further information to be continued.

—Natalia Braginskaya and Valérie Dufour

**IMS Study Group “Temporali ties in Music Theater”**

In November 2020 the **IMS Study Group “Temporali ties in Music Theater”** (TMT) founders Kunio Hara (US), Laura Moeckli (CH), and Colleen Renihan (CA) met online during the AMS Annual Meeting to finalize the proposal for the creation of this new study group. This initiative was the outcome of a project that started with a chance meeting during the Quinquennial IMS Congress in Tokyo in March 2017 and developed into a seminar session, “Time in Opera,” given at the
AMS conference in San Antonio in November 2018 with presenters Gwyneth Bravo (NYU Abu Dhabi), Michele Cabrini (CUNY), Kelly Christensen (Stanford University), Sabrina Clarke (West Chester University), Yayoi Uno Everett (University of Illinois), and Dan Wang (University of Pittsburgh). In 2018 the Facebook group “Time in Opera” was founded to further pursue the discussions and debates launched by the seminar.

For 2021, TMT is launching a reading seminar that will propose two books per year to be read and discussed in a session with the study group. The first session will be on May 12, 2021, 9:00 to 11:00 a.m. EST: Marc Wittmann, Felt Time: The Psychology of How We Perceive Time (Cambridge, MA: MIT Press, 2017). Members are encouraged to contribute to the interactive online reading list with proposals of books and articles related to the topic of temporalities in music theater: “Temporalities in Music Theater Bibliography.”

The annual meeting for 2021 will be held in November (probably online) and the next in-person group meeting is planned for August 2022, during the Quinquennial IMS Congress in Athens. Please contact us via the IMS website, email, or Facebook in order to receive further information.

—Kunio Hara, Laura Moekli, and Colleen Renihan

### IMS Study Group “Transmission of Knowledge as a Primary Aim in Music Education”

Due to the COVID-19 pandemic, in the year 2020 the work of the IMS Study Group “Transmission of Knowledge as a Primary Aim in Music Education” was primarily carried out in meetings and remote sessions, promoted by some of its members. During those meetings the study group’s chair, Giuseppina La Face, constantly updated members on the progress of the ongoing activities and on the projects planned for the near future.

Several Italian members of the study group are currently taking part in the three-year research project “The Education of Art Music Audiences in Italy from the Twentieth Century until Today”: this project has been recognized among the “Research Projects of Relevant National Interest” and is part of the funding plan of the Italian Ministry of University and Research. The project aims to analyze processes, methods, contexts, and relevant figures for the education of art music audiences in Italy, studying the current situation with also sociological analysis methods. It involves scholars from different universities such as Bologna, Bolzano, Catania, Roma Tre, and Turin.

—Giuseppina La Face

A new issue of the IMS’s peer-reviewed journal *Acta Musicologica* will be available soon, including articles by Kofi Agawu, Diego Alonso Tomás, Carlo Bianchi, Marianne C. E. Gillion, and Jesús Estevez Monagas.

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