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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.

global open collaborative
This was an exciting year for the IMS, one that culminated in projects long in the making. In August, after years of uncertainty, our 21st Quinquennial Congress took place right on schedule, though not without challenges for the local organizers in Athens and extra efforts large and small from pretty much everyone involved. It was a big, boisterous meeting, full of cutting-edge research, fantastic concerts, new encounters, and belated reunions. On behalf of everyone who attended, I want to congratulate Evi Nika-Sampson, chair of the local organizing committee and president of the Hellenic Musicological Society, and the organizers in Athens for bringing it all off. We owe a very special thanks to Achilleas Chaldaeakes, rector of the National and Kapodistrian University of Athens, who at a very critical moment offered up his campus as our main venue.

The IMS celebrated two big “firsts” at the General Assembly in Athens when I stepped up as the first president to be elected through popular voting by the IMS membership and the first woman to serve as president since the founding of the IMS in 1927. This double landmark results from a decade of work during the presidencies of Dinko Fabris and Daniel K. L. Chua to broaden the society’s horizons. I am honored to be the president who embodies these changes, toward leadership that better reflects the diversity of our society and governance that values the input of members. And I am especially pleased to have begun my term in Athens, the city of Pallas Athena, goddess of wisdom and symbol of democracy.

That is a lot to live up to (!), so I stocked up on Greek màtia and owl charms while I was in Athens. With these in hand and the official Swiss horse bell that was passed on to me at the ceremony, I am feeling prepared for most eventualities.

Better than any charm is the blessing of fantastic co-workers. In Athens, the new Directorium elected two wonderful vice presidents, John Griffiths, whose prior service on the Directorium provides invaluable continuity and institutional memory, and Théodora Psychoyou, a fresh face on the board with a track record of creative administration and program building. We also welcomed eleven new board members. Together with our immediate past president, secretary general, treasurer, and executive officer, the IMS team represents sixteen countries from six continents and brings a tremendous amount of expertise to the table.

One very important change approved in Athens is the implementation of a new membership fee structure that abolishes the old flat-rate fees and replaces them with a sliding scale of membership fees tied to the Gross Domestic Product of your country of residence. The IMS aspires to being a scholarly society “without borders,” but realizing our mission of internationality must grapple with economic disparities that can be extreme depending on where you live and work. The new membership fees, which take local currencies and global exchange rates into account, are a practical step toward equitable access. We will be monitoring the effectiveness of this change and welcome your feedback, which will help us fine-tune the new policy. You can read more about the new membership fees in the secretary general’s report on pages 5 to 7.

In other news, this month we launched a volunteer portal to provide more opportunities to get involved. The IMS is growing! We have new mechanisms to support mentoring, membership, and travel, and new prizes to award, and this expansion requires teamwork, expertise, and contributions from members at all career stages and in all sorts of careers. The International Mentoring Program that was first piloted in 2012 is now an official program of our society and has already connected thirty scholars in eighteen countries.

Athena owl charm: In Greek mythology, a little owl traditionally represents Athena, the goddess of wisdom.
Looking ahead, on January 4, 2023, we will open the call for the IMS Outstanding Dissertation Award 2023 for dissertations in any language, and we expect a strong pool of applications from around the world. Finally, when you renew your membership next year, you will see that we now accept donations. Three new funds—the Support Fund, the Membership Fund, and the Travel Fund—will sponsor membership fees and conference travel for those in need and allow us to dream big about how we can best support rising scholars, facilitate hybrid and online conferencing, and strengthen the grassroots intellectual communities of our study groups and regional associations.

At this time of year-end thanksgiving, let me close by expressing my gratitude for all of you, the bright lights and generous spirits who make the IMS what it is—an international organization dedicated to bringing music scholars together across political borders, languages, and academic systems.

“Chronia polla”—warmest wishes to everyone for a Happy New Year and much success in 2023 (I am ringing the IMS horse bell for good luck!).

—Kate van Orden

Over 800 participants from sixty countries attended the congress.


Elizabeth Hellmuth Margulis (right) following her keynote address, "Music Listening and the Imagination."

Members of the Bureau meeting up with the chair of the local organizing team, Evi Nika-Sampson.

The Maestros of the Psaltic Art (dir. Sotirios Koutsouris) performing the "Vespers of the Assumption of the Virgin Mary."

Wearing a máti, a special charm, is said to prevent the Evil Eye, a curse that is given by a glare with negative intentions.
Secretary General’s Report

The organizational business of our society tends to flow in large five-year cycles coinciding with the Quinquennial IMS Congresses, when there is a change of president and new members join the Directorium. My appointment as secretary general began in July 2019, at a crucial mid-point in the 2017–22 cycle, just as significant revisions to the statutes were voted in at the Extraordinary General Assembly in Lucerne.

Looking back on that time now, I feel extremely lucky to have met with everyone in Lucerne. Because then came the pandemic, with consequences that overshadowed my first years in office. My dream of day-long Directorium meetings, relaxed conversations over coffee, and getting to know my colleagues turned into an endless series of Zoom meetings. But my initial disappointment quickly changed into contentment. Altogether the IMS cut back on a lot of time-consuming travel, carbon dioxide emissions, and, last but not least, financial expenditures. With the savings, we set up a travel fund for the 21st Quinquennial Congress in Athens, which disbursed 25,000 euros to assist members with the cost of their travel.

Zoom has proven to be not only a very good way to hold meetings of the Bureau and Directorium, but a significant improvement. In 2020 the Directorium, which was elected during the 20th Quinquennial IMS Congress in 2017, met in full for the first time. Our president, Daniel K. L. Chua, zoomed in from Hong Kong, and our immediate past president, Dinko Fabris, from Italy. Directorium members in California or Columbia drank their breakfast tea and Australians joined in the middle of the night. We are profoundly grateful for their commitment, particularly during such a difficult time.

My first years have seen great changes. Thanks to the statutes ratified in 2019, the renewal of the governing bodies of the IMS, including the election of the new president and of the new members of the Directorium, brought amazing novelties: for the first time in the ninety-five years of existence of our society we have a woman as president. And for the first time IMS members could participate directly in the election of the president and the Directorium. This was greatly facilitated by the ingenuity of Lukas Christensen, our executive officer, who set up a process for digital voting that was as sophisticated as it was easy to use. This new system, like any innovation, may take some time to be accepted. Next time we will make every effort to increase voter turnout.

Virtual meetings have not been the only change in our workflow. We designed and implemented a ground-breaking reform of all administrative tasks concerning service to our members and collective decision-making. All these measures—online meetings, the digitalization of tasks, together with the increase of pure digital subscriptions to *Acta Musicologica*—have led to a significant decrease in expenses. In summary: appointing Lukas has been a terrific investment.

The increase in membership and the great efficiency of our administration are reflected in our balance sheet. In her report, our treasurer Beate Fischer was able to show the strong and healthy “financial” cushion of the IMS.

Two other issues seem worth mentioning. First, my priority when I took on this position was to increase internationalization. One of the several factors that make membership impossible is obvious: for members in many countries, the current membership fee is an unbearable expense. The first step in making membership affordable to more people from more countries was to design a fee system that takes into account the huge economic differences between countries. It links the cost of membership to the Gross Domestic Product of the country in which the members live. Fees have not been increased, and for many members, they will be significantly lower.
lower. We have carefully calculated the economic consequences for the IMS and are confident that the financial stability of our society will not be jeopardized. The new fee system comes into effect on January 3, 2023. And we also want to encourage members to support the IMS with donations.

The mandatory revision of the statutes that effected these changes were approved at the General Assembly in Athens and are reproduced on pages 17 to 22 of this newsletter. The minutes of the General Assembly are available on the IMS website (member login required): musicology.org/minutes-2022ga.

Not all recent changes, however, have been a cause for celebration. The death of my predecessor, Dorothea Baumann, on August 29, 2022, caught us unprepared. The news she sent about her health just before the congress started was very worrying, but during the Athens meeting, we all hoped for improvement. The fact that she passed away just three days after the end of the congress touched me deeply, because it was a kind of sign. As if she had pulled herself together to the last not to spoil the IMS party.

We will not forget her, just as she never forgot anything involving the IMS. In fact, Dorothea was considered the memory of our society, and not just in a figurative sense. Most of the IMS archive was stored at her home. We are very grateful to Dorothea’s family for allowing Antonio Baldassarre and me to collect all the folders, books, brochures, recordings, letters, etc. There were thirty-four moving boxes, which are now in my office in Bern. Initial negotiations have taken place with the University Library in Basel, where the archive will eventually be cataloged and made publicly accessible. But before that, a rough inventory is necessary, which will take some time. If you happen to be in Bern or nearby and have the time and inclination to work with music-historical sources, you are more than welcome to register as a volunteer to help me with this basic research.

Dear Dorothea, rest in peace.

Hadsheattendedthecongress,Dorotheawould have been happy and proud of the IMS community. Despite the threat of a revival of COVID-19, and despite the international tensions caused by the war in Ukraine, the congress was a great success, with over 800 participants from sixty countries in attendance. Indeed, the response to the call for papers issued in fall 2020 was overwhelming. Our hard-working program committee, including eighteen scholars with expertise in cognitive science, ethnomusicology, historical musicology, new media, popular music studies, and theory and analysis, clearly devised a congress theme that resonated with current research interests around the world.

The result was 640 submissions (555 free paper abstracts and proposals for 44 roundtables and 41 study sessions). All submissions were read anonymously, and acceptance rates were high: 342 free papers, 35 roundtables, and 26 study sessions were included in the final version of the abstract book. The congress also included a joint IMS-ICTM roundtable, 3 IMS-sponsored roundtables, 3 keynote speakers, 2 regional association meetings, 16 study group sessions, and 4 sessions of the R-Projects. Obviously the overall topic “Music across Borders” was very inspiring and also brought together “Musicology across Borders.”

—Cristina Urchueguía

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 previous Directorium held its last meeting with absent members joining in via Zoom. Members of the Bureau together with Evi Nika-Sampson and Achilleas Chaldaeakes.

The culinary Greek thank-you dinner for the members of the previous Directorium was the perfect way to wrap-up of the last five years. Cristina Urchueguía and Beate Fischer—after having served as interim secretary general and treasurer—were officially elected and appointed at the General Assembly.

Philip V. Bohlman and Federico Celestini gave a retrospective view on their editorship of *Acta Musicologica*. At the end of the General Assembly the IMS horse bell was handed over to the new president, Kate van Orden.

The program was packed with papers, concerts, exhibits, etc. Not an easy task to bring all this together under one roof . . . . . . but thanks to the skillful and courteous members of the CONVIN Organizing Team no hurdle was too high.
Meet the New IMS Directorium (2022–27)

President

Kate van Orden (US) is Dwight P. Robinson Jr. Professor of Music at Harvard University. She specializes in the cultural history of early modern France, Italy, and the Mediterranean, popular music (mostly sixteenth century, but also in the 1960s), and cultural mobility. Her latest project is Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550–1800 (I Tatti Research Series, 2022), an edited volume. Her prize-winning publications include Materialities: Books, Readers, and the Chanson in Sixteenth Century Europe (2015), Music, Discipline, and Arms in Early Modern France (2005), and articles in Renaissance Quarterly and Early Music History. In 2016, she received a French Medaille d’Honneur. Van Orden served as program committee chair for the IMS2022 Congress in Athens (GR); she is editor-in-chief of Oxford Bibliographies in Music, and—with Kay Kaufman Shelemay—co-edits the series Musics in Motion. She also performs on baroque and classical bassoon, with over sixty recordings on Sony, Virgin Classics, and Harmonia Mundi.

Vice Presidents

John Griffiths (AU) is a specialist in Renaissance instrumental music, especially for vihuela and lute, and of early Spanish music. His musicological interests also include historical pedagogy, organology, notation, music printing, analysis, performance practice, and digital humanities. Currently, he is a professorial fellow at the University of Melbourne, and a Membre associé of the Centre d’Etudes Supérieures de la Renaissance in Tours, and editor of the Journal of the Lute Society of America. In addition to a long career at the University of Melbourne (1980–2011), he has also held positions at Monash University and the Universidad Complutense in Madrid. He has served as president of the Musicological Society of Australia and head of the Arts Section of the Australian Academy of the Humanities. He is a corresponding member of the American Musicological Society, an officer of the Orden de Isabel la Católica, and a member of the Order of Australia.

Théodora Psychoyou (FR) is associate professor at Sorbonne Université and current director of the Institut de recherche en musicologie. She specializes in history of music theory in France in the seventeenth and eighteenth centuries and has published on the relationship of music and science, the reception of antiquity, and more recently on music practices in the Greek archipelago during Venetian and Ottoman rules. She is the editor of several music scores, especially by Marc-Antoine Charpentier. Formed in Athens, Tours, and Paris, she has also been a fellow at the Villa Medici—French Academy in Rome (2005–7), member of the RISM group (early music manuscripts) at the Bibliothèque nationale de France (1997–2005), an associate researcher at the Centre de musique baroque de Versailles (1997–2007), and a board member of the Société française de musicologie (2012–21). In her faculty she is also the chair of several master degree programs, including a baroque music research and performance program.
Immediate Past President

Daniel K. L. Chua (HK) earned his PhD in musicology from Cambridge University and is currently professor of music at the University of Hong Kong. Before joining Hong Kong University to head the School of Humanities, he was a fellow and the director of studies at St. John’s College, Cambridge, and later professor of music theory and analysis at King’s College London. He was a visiting senior research fellow at Yale (2014–15), a Henry Fellow at Harvard (1992–93), and a research fellow at Cambridge (1993–97). He is the recipient of the 2004 Royal Musical Association’s Dent Medal. He is a corresponding member of the American Musicological Society and a Corresponding Fellow of the British Academy. Chua has written widely on music, from Monteverdi to Stravinsky, but is particularly known for his work on (1) Beethoven; (2) the intersection between music, philosophy, theology, and technology; and (3) the history of absolute music. His publications include The “Galitzin” Quartets of Beethoven (1994), Absolute Music and the Construction of Meaning (1999), Beethoven and Freedom (2017), and Alien Listening (2021).

Secretary General

Cristina Urchueguía (CH) studied music performance in Valencia as well as musicology, art history, and hispanic philology in Würzburg, earning her PhD in 1999 with a dissertation on the polyphonic mass in Spain, Portugal, and Latin America in the sixteenth century. After working in Zurich and Göttingen at the Johann Sebastian Bach Institute she completed her habilitation on the comic Singspiel in the eighteenth century in 2009. In the following year she was appointed assistant professor at the University in Bern and achieved tenure in 2016. Since 2012 she is the central president of the Swiss Society of Musicology. In the same year she was elected member of the board of the Swiss Society of Humanities and Social Sciences, and since 2018 she is its vice president.

Treasurer

Beate Fischer (CH) is a trained financial woman. She puts her broad expertise to service in various industries, including the chemical, banking, fiduciary, and health sectors of well-known Swiss companies.

Executive Officer

Lukas Christensen (AT) received his master’s and doctoral degrees in musicology from the University of Innsbruck. From 2009 to 2011 he was a coopted board member of the Austrian Musicological Society and from 2010 to 2014 a research associate and project manager in the University Department of Music in Innsbruck. Since 2012 Christensen has been the associate editor of Acta Musicologica and in 2017 he became self-employed, working as an editor, copyeditor, typesetter, music engraver, and web designer for various music and non-music publishing houses.
Directors-at-Large

Rebekah Ahrendt (NL) is associate professor of musicology at Utrecht University. She trained in viola da gamba at the Royal Conservatoire of The Hague (NL) and in musicology at the University of California, Berkeley. A specialist in music of the seventeenth and eighteenth centuries, but with interests across the longue durée, Ahrendt’s scholarship proposes thinking about mobility musically, by tracing the processes by which ideas, people, and practices are transposed. Much of her recent scholarship focuses on music and international relations, including the co-edited book Music and Diplomacy from the Early Modern Era to the Present (Palgrave Macmillan, 2014), and, most recently, the co-edited forum “The Diplomat’s Soundworld” in the journal Diplomatica (2021). Her rediscovery of a trunkful of undelivered mail garnered worldwide media attention and resulted in a groundbreaking article published by her team in Nature Communications (2021)—making Ahrendt the first historical musicologist with a byline in that prestigious journal.

Mary Angela Biason (BR) has a bachelor’s degree in composition and conducting from the São Paulo State University, continued her musicological studies in Portugal, and has a master’s degree in Arts from the University of São Paulo. She specialized in the organization of musical documents and developed work at the Inconfidência Museum and the Carlos Gomes Museum, publishing thematic catalogues and works of the Brazilian repertoire of the eighteenth and nineteenth centuries. She has coordinated band festivals in the city of Ouro Preto and has organized special exhibitions on music in museums and galleries. Besides musicology, she studied museology in São Paulo and paper restoration in Florence. She participated in two processes for the UNESCO Memory of the World Register (National Register in 2014 and International Register in 2017), and is a founding member of the Brazilian Association of Musicology as well as a member of the Musicology Center of Penedo, Alagoas. She worked in the Municipal Secretariat of Culture of Campinas and is currently a collaborator of the Carlos Gomes Museum.

Andrea Bombi (ES), PhD by the Universidad de Zaragoza, is professor of Italian language and literature at the Universitat de València, and has taught music history in the Escola Superior de Música de Catalunya. He has published several essays and editions on the Italian Renaissance madrigal. His research currently focuses on Spanish vocal music of the seventeenth and eighteenth centuries. He recently published the monograph Entre tradición y modernidad: El italianismo musical en Valencia (2012). His interest in music historiography issues has materialized in the publication of the volumes Música y cultura urbana en la Edad Moderna (2005) and Pasados presentes: Tradiciones historiográficas en la musicología europea (2015).

Anna Maria Busse Berger (US) is a distinguished professor emerita and Edward A. Dickson Emeritus Professor at the University of California, Davis. She has published on notation, music and memory, mathematics and music, historiography, and music in African mission stations. She has won major awards from scholarly societies representing all three musicological disciplines: the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology. Her fellowships include a Guggenheim and a year at the Institute of Advanced Studies (Wissenschaftskolleg) in Berlin. In 2019 she was made Honorary Member of the AMS. Her books include Mensuration and Proportion Signs (Oxford, 1993), Medieval Music and the Art of Memory (Berkeley, 2005, Ital. trans. 2008), and The Search for Medieval Music in Africa (Chicago, 2020). She also co-edited the Cambridge History of Fifteenth-Century Music (2015). In 2019 she received a major grant from the Luce Foundation towards a music history of Indonesia.
Federico Celestini (AT) is professor for musicology at the University of Innsbruck, Austria. He studied in Rome at the University La Sapienza before completing his PhD and habilitation in musicology at the University of Graz, Austria. He has been awarded several fellowships, e.g., from the British Academy (University of Oxford), the Riemenschneider Bach Institute (Cleveland), and the Alexander von Humboldt Foundation (Freie Universität Berlin). In 2010 he was a Mellon European Scholar and visiting professor at the University of Chicago. Celestini combines interests in music, philosophy, and in social and cultural history. His publications include books on Haydn’s piano sonatas and on Viennese modernism. His latest book, about Nietzsche’s music philosophy, has been published in 2016.

Maria Rosa De Luca (IT) is associate professor of musicology at the Department of Humanities, University of Catania, where she is also the rector’s delegate for the Third Mission and vice coordinator of the PhD in Sciences for Cultural Heritage. She presides over the MA in Communication of Culture and Performing Arts and the Bellini Foundation. Her research involves the history of music declined through a perspective of social history; the historical soundscape studies; and Bellini’s works. She is in the editorial board of Musica Docta and in the executive board of Studi belliniani. Her publications include Musica e cultura urbana nel Settecento a Catania (2012), the critical editions of Mottetti sacri (1702) by Alessandro Scarlatti (2012). To Bellini’s works she has devoted the editorship of the volume Vincenzo Bellini et la France: Histoire, création et réception de l’oeuvre (2007) and the recent monograph on Bellini’s early works, Gli spazi del talento: Primizie musicali del giovane Bellini (2020).

Annegret Fauser (US) is a German-American musicologist and the Cary C. Boshamer Distinguished Professor of Music at the University of North Carolina in Chapel Hill. Her research focuses on music of the nineteenth and twentieth centuries in Europe and the United States. She is the author of Der Orchestergesang in Frankreich zwischen 1870 und 1920 (1994), Musical Encounters at the 1889 Paris World’s Fair (2005), Sounds of War: Music in the United States during World War II (2013), The Politics of Musical Identity (2015), and Aaron Copland’s “Appalachian Spring” (2017). She was awarded the 2011 Edward J. Dent Medal of the Royal Musical Association, and her publications received multiple awards from the AMS and ASCAP. From 2011 to 2013 served as the editor-in-chief of the Journal of the American Musicological Society. She has held residential fellowships at the Wissenschaftskolleg zu Berlin and the National Humanities Center, as well as fellowships from the NEH and a Marie Curie Fellowship.

Paulo Ferreira de Castro (PT) studied musicology in Strasbourg and London (Royal Holloway), taking a PhD with a thesis on the musical relevance of Wittgenstein’s philosophy. He has written music criticism and musicological essays on the aesthetics of nineteenth- and twentieth-century music in France, Russia, and Portugal, and co-authored a book on the history of music in Portugal which has been translated into English, French, and Mandarin. His recent publications include the co-edited volume Intertextuality in Music: Dialogic Composition (Routledge, 2021). From 1992 to 2000 he was the director of the National Opera Theatre in Lisbon. Ferreira de Castro is currently associate professor and head of the Department of Musical Sciences at FCSH/Universidade Nova (Lisbon) and a member of the board of the CESEM research centre, with a special interest in musical signification, intertextuality, and the aesthetics of modernism. He is a founding member and former chairman of the Portuguese Society for Music Research.
**Evi Nika-Sampson (GR)**, after her music apprenticeship at the National Conservatory in Athens, studied musicology, theater studies, and German literature at the University of Munich, where she was awarded her MA and PhD. Since then, she has taught at the University of Crete and at the University of Patras. She is professor of historical musicology at the School of Music Studies of the Aristotle University of Thessaloniki, where she was head of the school for three tenures. She has also actively participated in many institutions and councils in Greece, assuming, among others, the presidency of the Hellenic Musicological Society (since 2012). Her research interests focus on specific topics in Western music history, on aspects of historiography, on the genres of opera and music theater in the eighteenth and nineteenth centuries, as well as on issues concerning Greek art music. She is a steering committee member of the IMS Regional Association for the Study of Music of the Balkans and associate editor of the e-journal *Series Musicologica Balcanica*.


**Nozomi Sato (JP)** earned his PhD in Musicology from Tokyo University of the Arts in 2005 and is currently professor of music at International Christian University. After he taught at Keio University as professor of musicology (1999–2019), he was appointed to the current position in 2019. He obtained his BA and MA in musicology from Tokyo University of the Arts and also studied at the graduate level at the University of Cologne and the Ruhr University Bochum. His publications include *The Typology of Instrumental Music in German Music Theory Writings, ca. 1650–1750* (2005), *Rethinking Baroque Music* (2017), as well as articles on music theology, education, and other scholarly topics. As a practical musician he conducts the vocal part of Keio University’s Collegium Musicum.

**Christine Siegert (DE)** is the head of the research center “Beethoven-Archiv” at the Beethoven-Haus in Bonn. Her research interests focus on musical culture around 1800 and the history of music theater, especially Italian opera, as well as music philology and digital editions. International projects include “Giuseppe Sarti: A Cosmopolitan Composer in Pre-Revolutionary Europe” (as PI, cooperation with the Hebrew University of Jerusalem) and “Beethoven in the House: Digital Studies of Domestic Music Arrangements” (as Co-I, cooperation with the Oxford University, RISM Digital Center Bern, and the Musicological Seminar Detmold/Paderborn). She is spokesperson of the advisory board of the German Musicological Society, serves as co-editor of *Studien zur Beethoven-Forschung, Bonner Beethoven-Studien, and Archiv für Musikwissenschaft*, and is the general editor of the complete edition *Beethoven Werke*. Her latest publications (as co-editor) are *Bearbeitungen von Arien und Ensembles anderer Komponisten* (in *Joseph Haydn Werke*, 2021) and *Beethovens Vermächtnis: Mit Beethoven im Exil* (2022).
Britta Sweers (CH) is professor of cultural anthropology of music at the Institute of Musicology (since 2009) of the University of Bern, Switzerland. She was president of the European Seminar in Ethnomusicology (2014–21) and is currently president of the Swiss ICTM branch CH-EM. Besides the transformation of traditional musics in a global context and music and nationalism, her research has been focused on soundscape research. Major publications include Electric Folk: The Changing Face of English Traditional Music (2005), Polyphonie der Kulturen (CD/CD-ROM 2006/8), Grenzgänge: Gender, Race und Class als Wissenskategorien in der Musikwissenschaft (ed., with Cornelia Bartsch, 2015), Cultural Mapping and Musical Diversity (ed., with Sarah Ross, 2020), and Climate Change, Music and the North (ed., 2020). She is co-editor of the European Journal of Musicology and editor of the Equinox book series Transcultural Music Studies.

Laura Tunbridge (UK) is a professor of music at the University of Oxford, where she is also Henfrey Fellow and Tutor in Music at St. Catherine’s College. Tunbridge was editor of the Journal of the Royal Musical Association (2013–17) and elected as a fellow of the British Academy in 2021. Her publications include Schumann’s Late Style (2007), The Song Cycle (2010), Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars (2018), and Beethoven: A Life in Nine Pieces (2020). From 2019 to 2022 she held a Major Research Fellowship from the Leverhulme Trust for “A Social and Sonic History of the String Quartet.”

Editors of “Acta Musicologica” (2023–27)

Jen-yen Chen (TW) received his PhD from Harvard University in historical musicology, and is professor of the Graduate Institute of Musicology at National Taiwan University. His areas of research include music of eighteenth-century Austria, Catholic sacred music traditions, and the interactions of European and Asian musical cultures. He has published articles in Eighteenth-Century Music, The Journal of Musicological Research, Musiktheorie, and Ad Parnassum, chapters for The Cambridge History of Eighteenth-Century Music and About Bach (essays for Christoph Wolff), and volumes of music for the complete works edition of Johann Joseph Fux and A-R Editions.

Arnulf Christian Mattes (NO) is associate professor (historical musicology) at the University of Bergen and since 2015 leader of the Grieg Research Centre. He received his PhD at the University of Oslo with a dissertation on Arnold Schoenberg’s American exile. Since then, he has received research grants from the Norwegian Research Council for projects on musicians in emigration and musical modernism. Mattes published in journals such as Twentieth-Century Music, Archiv für Musikwissenschaft, and History of Humanities, and contributed to anthologies published by Boydell, Cambridge University Press, and Routledge. He served as editor-in-chief of the Norwegian Journal of Musicology and review editor of the Nordic Journal of Aesthetics.

Luisa Nardini (US), professor of musicology and an Endowed Fellow at the University of Texas, Austin, is an expert of liturgical chant, women, digital humanities, and global studies. She authored Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts (PIMS, 2016) and Chants, Hypertext, and Prosulas (Oxford University Press, 2021). Among other recognitions, she has received an American Council for Learned Societies fellowship, the Gladiatore d’oro, the Kenneth Levy Book Subvention for Outstanding Publications in Early Music, and an inaugural research fellowship at the Harry Ransom Centre. She is co-editing with Adoyo Catherine a textbook on Global Early Musics ca. 700 to 1500.
2022 Huseby Award Winner

The 2022 Gerardo V. Huseby Memorial Award was granted to Pablo Jaureguiberry for his paper “Jorge Horst’s Productive Reception of Luigi Nono’s Liebeslied (1954), or, when Nono Meets John Cage in Rosario, Argentina (2008–15).” The award, funded by Melanie Pleschin in memory of her late husband, is presented to the best paper submitted by an Argentine musicologist in advance of an Quinquennial IMS Congress. Preference is given to promising young scholars in the early stages of their careers. Further information on the award can be found on the IMS website.

2022 Dent Medal Awardee

The 2022 Dent Medal was awarded to Mark Burford. Struck in memory of the distinguished scholar and musician Edward J. Dent (1876–1957), this award has been given annually since 1961 to recipients selected for their outstanding contribution to musicology. Historically, nominations for the award have been accepted only from RMA trustees and IMS Directorium members. From 2022 onward all members of the RMA and IMS are invited to submit nominations.

Free Online Access to the “IMS History” Book

The IMS is pleased to announce that the book The History of the IMS (1927–2017) (Kassel: Bärenreiter, 2017) is now available as a free-to-read online publication to all members via the IMS website (login required): musicology.org/ims-history-members-edition.
**Obituaries**

**Dorothea Baumann (1946–2022)**

"Die Erinnerung ist das einzige Paradies, aus welchem wir nicht getrieben werden können.”

(Jean Paul, Impromptü’s, welche ich künftig in Stammbücher schreiben werde, 1811)

Dorothea Baumann, former Secretary General of the International Musicological Society (IMS) from 1994 to 2019 and Privatdozentin of musicology at the University of Zurich, Switzerland, passed away on August 29, 2022. Born on April 4, 1946, she studied piano with Bertie Biedermann at the Musikakademie in Zurich (diploma 1968) and musicology, physics, and modern German literature at the University of Zurich. In 1977 she earned her PhD degree with the thesis “Die dreistimmige Lied-Satzttechnik im Trecento” (published in 1979) that was accomplished under the supervision of Kurt von Fischer. From 1978 onward she was an associate researcher and eventually qualified as Privatdozentin in 2000 with the habilitation “Raum und Musik: Eine Untersuchung zur Bedeutung des Raumes für die musikalische Aufführungspraxis” (published in 2011). In addition to her position at the Department of Musicology and the Ethnomusicological Archive of the University of Zurich she repeatedly lectured at the University of Bern, the Department of Architecture of the Swiss Federal Institute of Technology, and the Institute for Music Therapy of the Zurich University of the Arts. From 1977 to 1996 she was appointed lecturer for organology and acoustics of the further education program of the Swiss Radio and Television Broadcasting. From 1978 to 1995 she was in charge of the documentation of the program books of the Tonhalle-Gesellschaft Zürich and since 1976 acted as consultant for matters regarding room acoustics. Finally, she was invited as a guest lecturer at the Graduate School of the City University of New York in 1987 and at the University of Innsbruck in 1998, and she was regularly involved in concerts as a pianist and harpsichordist.

Dorothea Baumann was an executive and advisory member of numerous prestigious national and international scholarly and learned institutions and organizations: From 1985 to 2005 she was President of the Zurich Chapter of the Swiss Musicological Society; from 1993 to 2004 Vice President and from 1990 to 1992 as well as 2005 to 2012 President of the Swiss branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML), from 1986 to 2008 Treasurer of the Allgemeine Musik-gesellschaft Zurich (AMG), from 1996 to 2004 member of the Commission Mixte of RILM, from 2004 to 2010 member of the Board of Trustees of the Kurt Leimer Foundation, and finally, as mentioned earlier, Secretary General of the IMS for a quarter of a century (1994–2019). In addition, she was active as an advisory member of the Commission Mixte of RISM (since 1994), of the "Universe of Music" project (since 1997), and of the Staatliche Institut für Musikforschung (SIM) Berlin (since 2009). Lastly, she served on the Council of Association RIdIM from 2011 onward.

Dorothea Baumann’s scholarship embraces a broad variety of areas and topics, including the music of the Middle Ages and the Trecento; the organization of knowledge in databases; subjects of historical and systematical musicology and their relationship; acoustics, performance practice, as well as organology; music iconography; music theory; music psychology; music philosophy and interdisciplinary aspects of music; room acoustics and music perception. She also had a serious commitment to the nurturing of young and emerging scholars. The diversity and plurality (in terms of both subject matter and methodology) of her remarkable research and publication output needs to be understood as the result of her intense and in-depth interest in and examination of current discussions and trends in music scholarship—unbroken until her too early death. Yet, she has never retreated to the "battle-
Richard Taruskin (1945–2022)

The Berkeley musicologist Richard Taruskin died on July 1, 2022, in Oakland from esophageal cancer at the age of 77. He is survived by his wife Cathy Roebuck Taruskin, a son, Paul Roebuck Taruskin, a daughter, Tessa Roebuck Taruskin, and two grandchildren. After attending the High School of Music & Art in Manhattan, he was both an undergraduate and graduate student at Columbia University, where he received his PhD in 1976. Until 1986 he taught at his alma mater. During his New York years he played viola da gamba in the Aulos Ensemble and founded the choral group, Cappella Nova, with which he recorded many Renaissance compositions for the first time. In 1987 he joined the Music Department at UC Berkeley, where he taught until his retirement in 2014. He was one of the most prominent musicologists of his generation. Among the many honors and awards he received are two Kinkeldeys (1997, 2006), a Guggenheim Fellowship (1986) and a Dent Medal (1987), and most importantly the Kyoto Prize in Arts and Philosophy (2017)—the first time this prestigious award was won by a musicologist.

A lively stylist, Taruskin was never boring, whether he wrote for the New York Times, the New Republic, or a scholarly journal. He loved controversy, and sometimes did not fully understand that his adversaries might take his criticism personally. His wit was legendary. He published in a wide variety of fields. As a scholar of early music he edited Antoine Busnoys: The Latin-Texted Works (2 vols., 1990), and wrote a number of pathbreaking articles on performance practice eventually published as Text and Act: Essays on Music and Performance, successfully challenging the notion of authenticity in early music performance. His books and articles on Russian music, his main research area, changed the field. Russian music was an esoteric subject before Taruskin. He made it central, vital and exciting. His monumental two-volume book Stravinsky and the Russian Traditions: A Biography of the Works through Mavra (1996) revealed the full extent of Stravinsky’s debt to his Russian heritage, something the composer was not eager to publicize. Equally important is his six-volume Oxford History of Western Music (2005), a major tour-de-force and a real page turner, particularly impressive in its earlier volumes.

In his late years, Taruskin took daily walks, usually accompanied by family and friends, at Point Isabel in Richmond. A bench there will be dedicated to his memory. Thanks to him the Bay Area had one of the most lively musicological communities. I am certain that I am not alone when I say that his writings and the many conversations we had influenced my thinking in a major way. We will all miss his invigorating presence.

While I was writing this obituary, I watched his memorial service at UC Berkeley and I strongly recommend that you watch it, too, particularly the first thirty minutes of a summary of his life compiled by his daughter Tessa Taruskin, where you can hear his numerous recordings as a gamba player and with the Cappella Nova. I knew he was a giant of our discipline and a dear friend, but now I also know that he was a superb musician.

—Anna Maria Busse Berger
The Revised IMS Statutes, Effective August 25, 2022

The present version of the IMS Statutes was approved by the 21st IMS General Assembly in Athens (GR) on August 25, 2022.

1 Constitution

The International Musicological Society (hereafter “the IMS”) is a not-for-profit association constituted in conformity with articles 60 and onward of the Swiss Civil Code. Its duration is unlimited.

2 Purpose

The purpose of the IMS is to further musicological research in its broadest sense among all peoples and to foster scholarly collaboration.

3 Domicile

The IMS has its domicile in Basel, Switzerland.

4 Membership

a. Membership categories:
   i. Regular membership
   ii. Emeritus membership
   iii. Student membership
   iv. Corporate membership (institutions, societies, and libraries)
   v. Life membership
   vi. Honorary membership

b. Application for membership shall be made in writing to the Bureau. Members receive IMS publications free of charge and are entitled to attend the General Assembly.

c. The Directorium can introduce changes to the membership categories to be confirmed at the next General Assembly.

d. Members may resign from the IMS by communicating their decision to the Bureau in writing. In the event of serious violations by a member of the Statutes or the international rules of academic integrity and conduct, the Directorium can expel a member from the IMS. This decision requires unanimity. The excluded member can appeal to the General Assembly.

4.1 Honorary Memberships

Persons who have made exceptional contributions to musicology may be awarded honorary membership by the Directorium. Honorary members shall have all rights and privileges of regular members but shall not pay membership fees.

5 Membership Fee

5.1 Fees

The general scheme of membership fees shall be determined by the General Assembly acting on the recommendation of the Directorium. Details concerning the implementation are fixed in the Internal Regulations. Regular adjustments to the annual changes of the GDP list will be monitored by the Directorium. Members automatically cease to belong to the IMS if they fail to pay their subscription, provided that they have been reminded of the arrears at least three months before the date of their exclusion, and provided also that membership is automatically resumed when the arrears of subscription are paid.

5.2 Changes in Membership Fees

At each General Assembly the Directorium will seek permission to increase the membership fees once during its five-year term if necessary. This increase must not exceed fifteen percent. The Directorium may propose a further increase at each General Assembly.

5.3 Currency

The Swiss Franc is the currency for all accounting procedures of the IMS.
6 Languages

The official language for purposes of administration including member communication is English. Scholarly activities of the IMS may be carried out in other languages.

7 Governing Bodies

The governing bodies of the IMS are the General Assembly, the Directorium, and the Bureau.

7.1 General Assembly

a. The General Assembly consists of all the IMS members. It exercises control over all activities of the IMS. The Directorium and Bureau are responsible to it.
b. Ordinary General Assemblies take place every five years at an International Congress of the IMS.
c. An Extraordinary General Assembly may be called by the President if requested by the Directorium or in writing by one third of the membership.
d. The location of a General Assembly is not limited to Switzerland.
e. The President chairs the General Assembly.
f. Should it prove impossible to call a General Assembly at a proposed date, the Directorium and Bureau will continue to officiate until the next General Assembly.

7.1.1 Decision-Making and Voting Procedure

a. Decisions are taken and validated by simple majority of the members present, voting either by a show of hands, or, if the General Assembly requires, by a ballot. In the event of a tie the President has a casting vote.
b. The decisions of the General Assembly shall in all cases be final provided the meeting has been properly convened.
c. For the dissolution of the IMS a two-thirds majority of the members present is required.

d. Approval of the financial five-year report upon the recommendation of the Auditors

7.1.2 Responsibilities of the General Assembly

a. Approval of the Statutes and any modifications
b. Approval of the report of the President
c. Approval of the report of the Secretary General
d. Approval of the financial five-year report

e. Election of the Auditors
f. Decision on membership fees
g. Discussion and voting on proposals by the President, the Bureau, the Directorium, and the membership
h. Approval of the election of the Directorium
i. Decision and voting on the dissolution of the IMS

7.1.3 Election of the Directorium

The Directorium is elected by the IMS members. Voting is secret and a simple majority of votes decides. The election is divided into two phases:
a. At least five months before the date of the General Assembly members of each country entitled to be represented in the Directorium will be sent the complete list of members from their country. Within six weeks they nominate twice the number of candidates that the country is entitled to elect. Each country with thirty enrolled members has the right to one seat in the Directorium; those with one hundred or more members have the right to two seats. Eligibility for nomination is determined by domicile, not nationality. Society members residing in eligible countries shall elect the nominees for their country by email or post, reaching the Secretary General within the aforementioned six weeks. On the basis of these nominations the names of the two, or respectively four, candidates who have obtained a majority of nominations are put on a shortlist. Further nominations are added by the Bureau and comprise
i. Secretary General
ii. twelve members proposed by the Directorium from countries not otherwise represented, of which six are to be elected by all IMS members.
b. Candidates not on the shortlist are ineligible, and any such name will be ignored at the election. Only IMS members who have paid their annual subscription will be allowed to vote. Each member has only one vote.

7.2 Directorium

The President takes the chair at meetings of the Directorium. The Directorium assumes office at the end of the five-year congress after the General Assembly and meets at least twice between
the five-year congresses. The last meeting is at the beginning of the next five-year congress. Its activities are governed by Internal Regulations. See also art. 7.1.3a of the Statutes. The Directorium consists of

a. the members elected from candidates proposed by the various countries;
b. six members elected from a list of twelve proposed by the Directorium from countries not otherwise represented;
c. the President;
d. the two Vice Presidents;
e. the Immediate Past President;
f. the President-Elect (in the year before the General Assembly);
g. the Secretary General;
h. the Treasurer (ex officio, without voting rights);
i. the Executive Officer (ex officio, without voting rights).

7.2.1 Term of Office
The term of office for Directorium members is five years. If a Directorium member dies or resigns while in office, the place is filled for the remainder of the term by the person who received the second highest number of votes at the last election. Directorium members with voting rights may not serve for more than two terms. The President shall hold office for no more than one five-year term as President and one additional five-year term as Immediate Past President. The Secretary General can be re-elected more than once but may not serve more than fifteen years in total. If the Secretary General resigns while in office, the Bureau proposes a new Secretary General ad interim for the rest of the quinquennial term, who has to be approved by the Directorium and elected by all IMS members by ballot vote. If a Vice President resigns while in office, the place is filled for the remainder of the term by the person who received the second highest number of votes at the last election of Vice Presidents. If a President resigns while in office, one of the Vice Presidents takes the position ad interim and a new President is elected in accordance with the rules given in art. 7.3.5 of the Statutes.

7.2.2 Decision-Making and Voting Procedure
a. Decisions are taken by simple majority through voting by a show of hands unless the majority asks for a written or electronic ballot.
b. In case of a tie the President decides.
c. Seven members present constitute a quorum able to take decisions.

7.2.3 Responsibilities of the Directorium
The Directorium

a. nominates up to three candidates for the President-Elect (see art. 7.3.5a of the Statutes);
b. elects the two Vice Presidents from Directorium members;
c. appoints the Treasurer upon the nomination of the Bureau;
d. appoints the Editor(s) of *Acta Musicologica* upon nomination of the Bureau;
e. approves the nomination of the Secretary General;
f. approves the Directorium nominees;
g. approves the Internal Regulations of the Directorium including Internal Regulations for the election of the President-Elect;
h. approves the guidelines for Committees, Regional Associations, and Study Groups;
i. acts on proposals submitted by the President on behalf of the Bureau;
j. votes on all matters that are not explicitly within the responsibility of other governing bodies according to the Statutes or to mandatory law;
k. may increase the annual membership fee once during the five-year term (see art. 5.2 of the Statutes);
l. determines the date and location of the next International Congress together with the Bureau and communicates this to all members at least seven months before the next General Assembly;
m. approves the Program Committee Chair(s) of the International Congress.

7.3 The Bureau
The Bureau meets at least once a year. The President has the authority to convene it at any time with at least thirty days’ notice. The date and place of meetings are fixed by the President in consultation with the Secretary General. At its first meeting the Bureau determines authorizations to sign. The Bureau consists of
a. the President;
b. the two Vice Presidents;
c. the President-Elect (in the year before the General Assembly);
d. the Immediate Past President;
e. the Secretary General;
f. the Treasurer (ex officio, without voting rights);
g. the Executive Officer (ex officio, without voting rights).

7.3.1 Term of Office
The term of office for Bureau members is five years. Bureau members with voting rights may not serve for more than two terms. The President shall hold office for no more than one five-year term as President and one additional five-year term as Immediate Past President. The Secretary General can be re-elected more than once but may not serve more than fifteen years in total.

7.3.2 Responsibilities of the Bureau
The Bureau manages the current business of the IMS and
a. nominates the Secretary General (see art. 7.2.3e of the Statutes);
b. nominates the Treasurer (see art. 7.2.3c of the Statutes);
c. approves the annual financial report and budget;
d. nominates the Editor(s) of Acta Musicologica;
e. appoints the Editorial Board of Acta Musicologica in collaboration with the Editor(s);
f. appoints the Executive Officer;
g. determines the date and location of the next International Congress together with the Directorium;
h. decides on the place and date of international symposia taking place between five-year congresses;
i. nominates the Program Committee Chair(s) of the International Congress to be confirmed by the Directorium;
j. appoints the members of the Program Committee of the International Congress in consultation with the Program Committee Chair(s).

7.3.3 President
The President chairs meetings and decides the business to be transacted between meetings in consultation with the Secretary General. He delegates work to the other Bureau members as necessary. The President shall hold office for no more than one five-year term and one additional five-year term as Immediate Past President.

7.3.4 Vice Presidents
The Vice Presidents are elected in the first meeting of the newly elected Directorium in accordance with the Internal Regulations.

7.3.5 President-Elect
a. The Directorium nominates up to three candidates from IMS members for election. The three may include candidates proposed by any IMS member.
b. The President-Elect is elected by the whole membership one year before the beginning of the next presidential term.
c. The election procedure is defined by Internal Regulations, conducted by the Secretary General, and approved by the Directorium.
d. If the President-Elect is in his or her second term of office in the Directorium, he or she can serve a third term in the role of President.
e. If the President-Elect is elected from one of the two Vice Presidents, the two offices (Vice President and President-Elect) merge.
f. If the President-Elect is not a Directorium member, he or she will become an ex-officio member but will not be counted as part of the country’s quota.

7.3.6 Secretary General
The Secretary General
a. oversees the administration of the IMS;
b. assists the President in current business;
c. prepares the meetings of all three governing bodies together with the President;
d. sends out the minutes to the members of the governing bodies;
e. organizes elections;
f. must be an IMS member but will not be counted as part of a country’s quota;
g. may not serve more than fifteen years.
7.3.7 Treasurer
The Treasurer
a. must be a Swiss resident;
b. is appointed by the Directorium upon nomination by the Bureau for one five-year term;
c. administers the finances of the IMS;
d. attends all meetings of the governing bodies (the Bureau and the Directorium) ex officio in an advisory capacity;
e. presents the financial reports to the governing bodies;
f. can be re-appointed.

7.3.8 Executive Officer
The Executive Officer
a. is a contracted officer;
b. works closely together with the President, Secretary General, and Treasurer in current administrative matters;
c. attends all meetings of the governing bodies (the Bureau, the Directorium, and the General Assembly) ex officio in an advisory capacity.

8 Committees, Regional Associations, and Study Groups

8.1 Committees
At the suggestion of the Bureau, the Directorium approves Committees with permanent or temporary tasks. They must include IMS members, but additional members may be recruited from other learned societies. Committees report to the Directorium. Each of these Committees shall establish its own scheme of work. Committees with permanent tasks give themselves Internal Regulations, of which the Directorium receives a copy. Committee Chairs must be IMS members.

8.2 Regional Associations
IMS Members from a specific area can form a Regional Association to strengthen local networks. Regional Associations are approved by the Directorium, organize themselves, and meet at least every two years. After each meeting they report to the Bureau.

8.3 Study Groups
IMS Members sharing a common interest in a theme of international scope can form a Study Group. Study Groups are approved by the Directorium, organize themselves, and meet at least every two years. After each meeting they report to the Bureau.

9 Modifications of Statutes
Motions to propose modifications of the IMS Statutes can only be presented by the Bureau, the Directorium, or a group of at least ten percent of the members. Such motions must be communicated in writing to the President at least six months before the next General Assembly, and they must be brought to the notice of all IMS members at least three months before the same meeting. A two-thirds majority of those present at the meeting shall be necessary for the acceptance of such proposals of modification.

10 Auditors
The IMS has two Auditors. They
a. do not have to be IMS members;
b. are elected by the General Assembly for one five-year term and may be re-elected;
c. check the accounts of the IMS every five years and report to the General Assembly.

11 Publications
The IMS has two official periodical publications:
a. Acta Musicologica is a peer-reviewed musical periodical. Its main purpose is to further knowledge on all aspects of music. There shall be an Editor or Editors and an Editorial Board. The Editor(s) will be appointed by the Directorium and the Editorial Board by the Bureau in collaboration with the Editor(s).
b. The IMS Newsletter is an online publication in English.

12 Internal Regulations
The Directorium and the Bureau develop their own Internal Regulations of procedure for current business.
13 Funds
The funds of the IMS are comprised of annual subscriptions, subsidies, donations, legacies, and any other income.

14 Liability
The liability of the IMS for its obligations is strictly limited to its assets. Subject to the membership fee due by each member, the IMS members shall under no circumstances be made responsible and liable for commitments and obligations toward third parties undertaken by the IMS.

15 Dissolution
Dissolution of the IMS can only be demanded by the Directorium or at least half of the members. Motions to dissolve the IMS must be submitted in writing to the President at least six months before the next General Assembly and brought to the notice of all members at least three months before the same meeting. A two-thirds majority of all members with a written ballot shall be necessary to pass a resolution to dissolve the IMS. If the IMS is dissolved, its fixed and movable assets shall be handed over to another international institution nominated by the Directorium and approved by the General Assembly.

16 Disputes and Jurisdiction
Jurisdiction is canton Basel-Stadt, Switzerland.

A new issue of the IMS’s peer-reviewed journal *Acta Musicologica* is now available, including articles by Eric Boaro, Karen M. Cook, Markus Engelhardt, Matthew Franke, Maria Semi, and Markéta Štědronska.

*Acta Musicologica*
Volume 94 • Number 2 • 2022
p-ISSN: 0001-6241 • e-ISSN: 2296-4339

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Secretary General: Cristina Urchueguía (CH)
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“Stravinsky: Between East and West”: Natalia Braginskaya (RU), Valérie Dufour (BE)
“Tablature in Western Music”: John Griffiths (AU)
“Temporalities in Music Theater”: Kunio Hara (US), Laura Moeckli (CH), Colleen Renihan (CA)
“Transmission of Knowledge as a Primary Aim in Music Education”: Giuseppina La Face (IT)
IMS Membership Benefits

As an IMS member you will enjoy a wide range of exclusive benefits that will serve you throughout your career. The annual membership includes

- **online access to all past and current issues of Acta Musicologica**, the official peer-reviewed journal of the IMS (a print-on-demand option is also available);
- the electronic **IMS Newsletter**, which keeps members informed of internal affairs;
- **online access to the IMS Publication Archive**, which includes electronic versions of previously published IMS Newsletters and IMS Communiqués, as well as a free-to-read online version of the Bärenreiter publication *The History of the IMS* (1927–2017);
- **discounts on IMS events**, such as the IMS Congresses, symposia of the IMS Regional Associations and IMS Study Groups, as well as other joint conferences;
- the possibility to apply for the **Outstanding Dissertation Award** and to participate in the **International Mentoring Program**;
- **discounts with many publishers** when purchasing books and journals (e.g., Oxford University Press, Routledge, University of Chicago Press), or when subscribing to online resources (e.g., *Grove Music Online*);
- and more.

One important benefit of being a member is that you can **join an IMS Regional Association or IMS Study Group for free**. By joining, you’ll be able to

- support the advancement of musicology in your region or field of study and help set agendas for research;
- establish new contacts—share ideas, discuss problems, and further research;
- have the opportunity to play leadership roles.

As an international society, we recognize that the distribution of wealth is unequal across the world. We therefore try to keep our fees as low as possible compared to similar organizations. There are also reduced fees for students and retirees. We do not offer free membership but, if for any reason, fees should be prohibitive, please **contact us** and we will do our best to help alleviate the problem.

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