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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.
In contrast to the term *international*, there is the concept of *world*. If universal music is borderless, the music of the world is enclosed. You resist the viral spread of the universal through a kind of self-quarantine. World music is about the local. Instead of being the same everywhere, it is about difference everywhere. So, under the concept of *world*, you collect different musics and create a taxonomy of ethnic groups, each with their distinct beliefs and cultures. In this space, the nations do not need to relate together because each ethnic group has its own integrity and identity. There are no universals, only particulars. Music becomes musics. And musical particulars need walls.

Today, the IMS is global. And the global is neither of the above. It is neither the spread of a universal virus nor the division of music into walled enclosures. The global is about dynamic interconnectivity. It is as territorially virulent as the universal and as decentered as the world. This means that it is neither open nor divided but exists in a constant state of change. It is wonderfully and annoyingly messy. The global is a dynamic fluctuating space, an unstable system of information and transformation that brings all cultures into relation. It is about encounters, entanglements, interaction, interpenetration, networks, flows, and fusions. There is no pure music in the global—neither the pure music of the one nor pure music of the many. Everything is somehow already the other. Everything is transforming everything else. We are all connected.

The international, the world, and the global: These three terms form the basis of a lecture that I gave on several occasions across the globe in the last year—in France, China, Argentina, and Russia. But the experience itself was a performance of the talk. I expe-
rienced global musicology in action. Each region I visited has its own dialect of musicology, its own language for thought, its own canonic investments, ideological struggles, standards, practices, and proclivities. And yet each one is embedded in a decentered network with complex historical alliances and lines of influence that are constantly in flux. I was consistently amazed by the extraordinary research of the IMS members that focused on these intersections; their research could only take place there and nowhere else, and yet their ideas had far-reaching global significance. I witnessed regional interactions, and inter-regional engagements, and the potential for global interconnections issuing from “centers” at the margins that could change the pervading perspectives of musicology. And I loved being there: It wasn’t that everything was different or that everything was the same, but that everything was in relation.

Each visit always began with a relation of hospitality and ended with an intellectual gift exchange that certainly changed me ... and I hope my contributions made some difference, too, for my hosts! These encounters are a microcosm of what the IMS should be.

We do not want a COVID-19 musicology, that is, a musicology driven by virulent trends from an infectious center and reactions of self-isolation and social distancing. But given the current state of our world, I fear that musicology may succumb to such an environment. What we need is a vaccine. It would be too self-serving to suggest that the vaccine is called IMS-20. It would also be untrue. Vaccines take time to develop. And so does the IMS’s global vision. The realization of a global musicology community will always seem to take too long and it will never be enough; but we have to start. And what I saw as I traveled the global community of our society is more than a start. The vaccines are being developed in the solidarity we have with one another, in the generosity of spirit when we engage with each other’s research, in the ability to see potential rather than achievement, in the creative knack of connecting scholars in different areas together, and in taking an interest in research that does not normally interest us. We need these qualities at such a critical time. It is a joy to see the IMS associations and groups developing these vaccines. And that achievement is nothing to sneeze at! Stay healthy.

Here are some snapshots of my travels. There are many images of eating, but I assure you that we did much more than feast! Still, sharing a meal together is the most wonderful medium for global relations to form and intellectual connections to spark. It’s funny how these photos seem so nostalgic at this time in self-isolation!

Smiling next to a serious poster of myself in Shanghai Conservatory.

At the VIII International Cultural Forum in St. Petersburg.
Planning the next IMSEA Conference in Korea.

Many musicologists from Latin America gathered at the ARLAC Conference in Buenos Aires.

Hanging out with Brazilian musicologists in Argentina.

Wining and dining in Paris after a hard day of conferencing.

Feasting with IMSEA2019 delegates.
IMS GAP Honoree 2019

In 2018 the IMS inaugurated the Guido Adler Prize (IMS GAP) to honor scholars who made an outstanding contribution to our discipline. In 2019 the prize has been awarded to Margaret Kartomi. Congratulations!

Margaret Kartomi was chosen to receive this award because of her lifetime record of outstanding research, her extraordinary service to the discipline of musicology, and her role as a teacher and mentor to a generation of scholars who have themselves had successful careers. Her name is known throughout the scholarly world for her contributions to ethnomusicology and passionate promotion of the discipline in the Asia-Pacific region. She has received many prestigious awards, in Australia, the USA, Asia, and Europe. She has served as president of the Musicological Society of Australia, and for a lengthy period as an IMS Directorium member. Moreover, she has recently been celebrated for fifty years continuous service at Monash University.

Visit musicology.org/imsgap for the full citation and further details on the IMS GAP.

New IMS Study Group “Music of the Christian East and Orient”

A new IMS Study Group entitled “Music of the Christian East and Orient,” chaired by Maria Alexandru (Aristotle University of Thessaloniki, GR), was founded in Bucharest, Romania, on September 5 and 6, 2019, during the conference Musical and Cultural Osmoses in the Balkans, co-organized by the National University of Music Bucharest, and the IMS Regional Association for the Study of Music of the Balkans. The study group has the following mission statement:

“The IMS Study Group ‘Music of the Christian East and Orient’ brings together specialists in different fields of Eastern and Oriental Christian Chant, such as Greek, Romanian, Slavonic, Syrian and Arab, Georgian, Armenian, Coptic, Ethiopian, among others, in order to promote collaboration in long-term research concerning major topics in Eastern and Oriental Christian music, for example, modality, notational systems, dialectics of written and oral transmissions, music theories and didactics, performance practices, history, styles and repertories, historiographies, musicological analyses, editorial themes, epistemological issues, among others, allowing for multiple comparative approaches.”

The study group is open to scholars working in any of the above-mentioned fields. If you wish to become a member, please send an email to malexand@mus.auth.gr. For further information and updates visit the study group’s official website at mceo.mus.auth.gr.

IMS Directorium Member Honored

At the annual meeting of the American Musicological Society in Boston, MA, USA, in November 2019, IMS Directorium member Suk Won Yi was elected AMS Corresponding Member (together with Daniel Leech-Wilkinson). Congratulations!
IMS-Related Events in 2019

Jan 18–19: IMS President Daniel K. L. Chua delivered a welcome address at the conference Les sciences de la musique: de nouveaux défis dans une société en mutation, jointly organized by the Société Française de Musicologie, the Société Française d’Ethnomusicologie, the Société Française d’Analyse Musicale, and the Association Francophone d’Informatique Musicale; Paris, FR

Mar 18–20: Meetings of the IMS Study Groups “Shostakovich and His Epoch” and “Stravinsky: Between East and West” during the conference Rimsky-Korsakov at 175: A Survey of His Legacy Year on Year; St. Petersburg, RU

May 9–11: Works, Work Titles, Work Authorities: Perspectives on Introducing a Work Level in RISM, RISM Conference; Mainz, DE

May 22: Inaugural meeting of the IMS Study Group “Global History of Music”; Paris, FR

Jun 7–8: Meeting of the IMS Study Group “Early Music and the New World” at the conference Atlantic Crossings: Music from 1492 through the Long 18th Century; Boston, US


Jul 7–10: Agency and Identity in Music, Intercongressional IMS Symposium in collaboration with the School of Music of the Lucerne University of Applied Sciences and Arts; Lucerne, CH. During the conference an Extraordinary IMS General Assembly and the second annual meeting of the IMS Study Group “History of the IMS” were also held.

Jul 9–12: Meeting of the IMS Study Group “Digital Musicology” during the Digital Humanities Conference (DH2019); Utrecht, NL

Jul 23–25: Meeting of the IMS Study Group “Mediterranean Music Studies” during the conference The Mediterranean: Migrant Sounds; Valencia, ES

Sep 2–6: Musical and Cultural Osmoses in the Balkans, jointly organized conference of the IMS Regional Association for the Study of Music of the Balkans and the National University of Music Bucharest; Bucharest, RO. During the conference the IMS Study Group “Music of the Christian East and Orient” was founded.

Oct 11–12 and 30: Meetings of the IMS Study Group “Tablature in Western Music” in Tours and during the AMS Annual Meeting; Tours, FR, and Boston, US

Oct 18–20: IMSEA2019, 5th Biennial Conference of the IMS Regional Association for East Asia; Suzhou, CN

Oct 31–Nov 3: Meeting of the IMS Study Group “Cavalli and 17th-Century Venetian Opera” during the AMS Annual Meeting; Boston, US

Nov 5–9: IV Congreso ARLAC/IMS, 4th International Conference of the IMS Regional Association for Latin America and the Caribbean; Buenos Aires, AR. The annual meeting of the IMS Study Group “Italo-Ibero-American Relationships” was also held during the conference.

Nov 13–15: Belonging and Detachment: Representing Musical Identity in Visual Culture, 19th International Conference of Association RIdIM; Hobart, AU
Nov 14–16: Inaugural session of the Union of Young Scientists, organized by the IMS Regional Association for Eastern Slavic Countries in collaboration with the Rimsky-Korsakov State Conservatory; St. Petersburg, RU

Nov 15–16: Membership meeting of RISM International with a workshop on future strategies; Mainz, DE

Nov 23–26: Meeting of the IMS Study Group “Shostakovich and His Epoch” during the Association for Slavic, East European, & Eurasian Studies Annual Convention; San Francisco, US

Nov 29–Dec 1: Skalkottas Today, conference held under the auspices of the Hellenic Musicological Society and the IMS; Athens, GR. During the conference a meeting of the IMS Study Group “Music and Cultural Studies” was also held.

Dec 4–5: Ignacio Jerusalem 250, conference organized in collaboration with the IMS Study Group “Early Music and the New World”; Baeza, ES

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 shipping/handling (regular price: EUR 29.95).
Click here for further details.

View sample pages of the book online.

Visit musicology.org to stay up to date on all upcoming IMS-related events!
Répertoire International d'Iconographie Musicale (RIdIM)

Since the last annual report, the general assembly and council of Association RIdIM processed various business matters. In addition, the executive board and the various working groups liaised several times during this period, in person and via electronic communication.

Arnold Myers: Tremendous Achievements for Association RIdIM

In 2019 Arnold Myers retired from the council of Association RIdIM. For more than fifteen years Myers was tremendously important to the Association, as both its vice president and as an eminent scholar. Myers’s advices and long-standing professional and academic experiences were decisive factors in the successful work of the Association for almost two decades. We owe him a great debt of gratitude and feel very honored that he took such a proactive role. It pleases us greatly that he remains involved in the Association in his new function as liaison officer of the Comité international pour les musées et collections d’instruments et de musique (CIMCIM). Association RIdIM wishes Myers the very best for his future, and we look forward to our continued collaboration with him.

New Members of the Council of Association RIdIM

One vacant seat existed on the council before Myers’s retirement. Therefore, two new members were elected in 2019. Association RIdIM warmly welcomes its new council members, Daniela Castaldo and Arabella Teniswood-Harvey. Castaldo is professor of musicology at the University of Salento, Lecce (Italy). Her research fields are ancient Greek and Roman music, music iconography, and the reception of the visual classical tradition in art from the Renaissance to the twenty-first century. Teniswood-Harvey is an Australian pianist, art historian, and senior lecturer and coordinator of classical music performance at the Conservatorium of Music at the University of Tasmania, Australia, where she currently serves as acting head. Her recent work includes a study of aspects of Australian music iconography from the late nineteenth century to the present day, and an examination of identity and music in social media and curatorial practice. She serves as chair of the Australian Music and Art Research Group, which is a national center and working group of Association RIdIM.

Database of Association RIdIM

The main activity of the database working group in 2019 continued to be the development of an interface to periodically import data from the German RIdIM database to the main database of Association RIdIM. Email exchange between the RIdIM staff in Munich (Dagmar Schnell) and Ohio (Sean Ferguson, Alan Green) on the relationships between the German authority lists and RIdIM’s English lists continued. Programming of the first version of the data import interface began in January 2019. It enabled the migration of German authority lists to work on the editing of these terms and determine the necessary editing efforts and workflow. In January 2020 the importation and elimination of duplicates of all artist names from RIdIM Germany’s initial data migration was completed.

As of March 2020 the database offers 3,385 published and freely available records documenting a broad variety of visual items. These include

- more than 325 types of musical instruments;
- 22 types of non-musical items (architectural objects, paintings, photographs, textiles, and many more);
- more than 500 owning institutions (museums, archives, archaeological sites, etc.); and
- creators from more than 70 nationalities.

Facilitated by the recent growth of open access and public domain policies at art collections around the world, there are currently more than
1,100 high-quality uploaded images displayed in approximately one-third of the published RIdIM database records. Images are regularly added to the database for all eligible items from institutions that support some form of open access, especially for noncommercial purposes. Significant participants include: Metropolitan Museum of Art in New York; Rijksmuseum in Amsterdam; Newberry Library, Art Institute of Chicago; National Gallery of Art and Smithsonian Institution in Washington, DC; Cleveland Museum of Art; Library and Archives Canada; numerous British collections in the Art UK database; National Gallery and National Portrait Gallery in London; National Gallery of Denmark; Staatliche Museen zu Berlin; Walters Art Museum in Baltimore; Brooklyn Museum; Minneapolis Institute of Art; Fine Arts Museums of San Francisco.

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

Scholarly Meetings
The 19th International Conference of Association RIdIM took place at the University of Tasmania, Hobart, Australia, from November 13 to 15, 2019. The conference’s main theme, Belonging and Detachment: Representing Musical Identity in Visual Culture, was explored by over forty papers from scholars from almost all parts of the world. The conference was a highly inspirational event providing not only the framework for the exchange of insights and lively intellectual discussions but also a forum for substantial networking and facilitated the development of new projects and partnerships. The program book is available online. A selection of papers will be published as conference proceedings in 2020/21. Association RIdIM expresses its warmest gratitude to the University of Tasmania and especially Arabella Teniswood-Harvey (chair of the local organization team) for their enormous work and commitment.

The 20th International Conference of Association RIdIM will be held in Prague. Initially planned to take place from July 16 to 18, 2020, it will be postponed by probably one year due to the COVID-19 pandemic, and there will be a second call for papers. The conference invites scholars to present original research examining the iconological and iconographical as well as the philosophical, anthropological, religious, historical, and sociological dimensions, narratives, agendas, etc., as embodied in the main subject, Visualizing the Unseen: Music in Visual Culture. Find out more about the conference at ridim.org/conferences.

—Antonio Baldassarre

Répertoire International de Littérature Musicale (RILM)
RILM’s activities continued to expand in pursuit of our mission to document and disseminate the world’s writings on music. Hallmarks in 2019 included the expansion of the geographic representation of music scholarship in RILM Abstracts, particularly of literature published in India; a significant increase in the full-text content in RILM Abstracts with Full Text; the addition of five new titles to RILM Music Encyclopedias and preparations for launching the database on RILM’s own platform, Egret; the completion of the Index to Printed Music’s data migration into RILM’s systems and relaunch on EBSCOhost; further development of the thesaurus project; and the addition of new content and enhanced functionality, including a new timeline feature, for MGG Online. RILM’s participation in conferences increased this year with the aims of keeping RILM closely linked to the scholarly community and its networks, and of keeping that community apprised of developments at RILM.

RILM Abstracts of Music Literature (with Full Text)
In the fiscal year ending June 30, 2019, there were 1,098,214 published main accession records in the RILM Abstracts database, including 140,010 published reviews and 151,549 “shell records” (records for items such as front matter and journal covers). Overall, the database grew by more than 90,000 records. Of these, 7,457 records were added for publications that appeared before 1967, in keeping with RILM’s efforts to work both forward and backward chronologically. RILM’s national committees submitted a total of 30,482 (last year: 24,302) bibliographic records, 16,455 abstracts (last year: 15,321), and 932 reviews (last year: 983). The increase of more than
5,000 records compared with last year is due mainly to submissions by the German committee, whose contributions of 13,715 records since July 1, 2017, were still being processed this year. Other countries that have submitted more than 1,000 records are China (5,115), Russia (3,528), and the USA (3,195). New committees and contributors have been established in India (covering Hindi and Bengali publications) and Israel, and initial talks were held in Romania, Thailand, and Sri Lanka.

*RILM Abstract’s* popular music coverage has continued to expand. Over 1,400 citations have been added for materials published in 2018 and nearly 500 for items published in 2019 as of early July. In addition to this depth of coverage, increasing the breadth of coverage has also been a continuing priority. Alongside coverage of academic journals and scholarly monographs, *RILM* has continued to curate the best writings on popular music by journalists and critics published in the popular press and from select online sources. Also, thanks to the hundreds of music journals on loan to *RILM* from the Berklee College of Music, we are gradually upgrading our coverage of historic popular music scholarship going back decades. In the past year, missing information has been added and new abstracts written for periodicals ranging from *Popular Music and Society* (a seminal journal in popular music studies) to *Wax Poetics* (a magazine aimed at record collectors known for its deeply researched historical pieces and interviews with cutting-edge artists). *RILM* is working to further standardize its popular music indexing as well. The “popular music—general” headword has been thoroughly reorganized; all entries now fall under a set number of designated categories, or subheadings, resulting in increased consistency and enhanced searchability. Along similar lines, “music industry” has been established as its own indexing headword (previously music industry-related items were indexed under the “economics” headword), and new index strings and abstracts have been written for many related article and book records. Finally, in a project related not only to popular music research but also to social science research more generally, we have changed the *RILM* classification “sociology” to “social sciences” and divided the category into nine sub-classifications: “sociology and cultural studies”; “anthropology and ethnology”; “politics and political science”; “economics”; “sound studies”; “cultural geography”; “gender and sexuality studies”; “race and ethnicity studies”; and lastly, “media studies and popular culture studies”. As with the reorganization of the “popular music—general” index heading, the increased granularity of the classification schema brings greater precision and level of detail to *RILM* records, making user searches more productive and more reflective of contemporary research trends. Given the degree of overlap between popular music studies and the social sciences, this should benefit popular music scholars in particular.

*RILM* has created the following new headwords this year: “ecology”; “video recording”; “activism and advocacy” (not yet implemented); and “music industry” (as mentioned above; previously subsumed under “economics”).

Full-Text Coverage: As of October 2018, *RILM Abstracts of Music Literature with Full Text (RAFT)* included article PDFs from all 240 licensed titles. At launch in July 2016, the RAFT collection included just over 62,000 full-text PDF records; since then the content has grown to almost 335,980 full-text records available on EBSCOhost, with many more on their way. And we are now going to be adding approximately ten new journals to our full-text coverage every year.

**RILM Music Encyclopedias (RME)**

In January 2020, three titles—all focused on rock music—joined the growing collection of reference resources included in *RILM Music Encyclopedias (RME)*, bringing the total to fifty-seven titles published originally in print from 1775 to the present, and 308,125 entries. The additions were:


*RME* will continue to be available through EBSCOhost, and, since February 2020, is also available on Egret, *RILM*’s custom-designed
platform that also hosts MGG Online. RME can be explored here: rme.rilm.org.

MGG Online
In its ever-evolving mission to meet the needs of today’s scholars, MGG Online’s content has been augmented in the last year with substantial new content for approximately 100 articles-major updates, newly written articles, and new entries—targeting topic categories such as Canada, contemporary composers, contemporary musicians, singers, the USA, and popular music. In addition, RILM has made improvements to the site’s functionality and features, such as topical links to RME and the introduction of the Timeline, an innovative exploratory tool that captures the sweep of music history by displaying the life-spans, birth and death dates, and occupations of composers, musicians, and other personalities.

Index to Printed Music (IPM)
Over the course of 2019, the Index to Printed Music (IPM) became fully integrated into the RILM universe: in early 2019, all of IPM’s data were imported into RILM’s systems, and in August 2019, IPM was relaunched on EBSCOhost. The most significant of IPM’s many new features is the inclusion of detailed records for each volume indexed in the database, including a table of contents for the volume (with hyperlinks to each individual piece of music contained in the volume), links to series, and complete publication information. This enables users to search for either individual pieces of music or complete volumes of music, or both, and will allow for easy toggling back and forth between records for individual pieces, complete volumes, and series. The relaunched IPM also features hyperlinks to open-access editions for individual pieces, where they exist, for easy access to full scores. Users may refine or limit their searches by a number of filters, such as place or date of publication, document type, genre, and language of text. Now that IPM has been successfully relaunched, we have undertaken a number of large-scale data cleanup efforts, and continue to add new content to IPM as new editions are published.

Bibliolore
The RILM blog, Bibliolore, continues to be very active, with new posts every week and increasing numbers of viewers. This year we continued our tradition of celebrating “round birthdays” (those ending in zeros) of musical figures—both well-known ones, like Tina Turner, and those less remembered today but no less worthy, like Jeanne Lee. All of our birthday posts are linked here.

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

<table>
<thead>
<tr>
<th>Post</th>
<th>Views</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahler and Beyoncé</td>
<td>2,087</td>
</tr>
<tr>
<td>Debussy and Gamelan</td>
<td>1,712</td>
</tr>
<tr>
<td>Nudie Musicals in 1970s New York City</td>
<td>1,453</td>
</tr>
<tr>
<td>Ella Fitzgerald and “How High the Moon”</td>
<td>972</td>
</tr>
<tr>
<td>Slonimsky and Coltrane</td>
<td>967</td>
</tr>
<tr>
<td>Thakur and Mussolini</td>
<td>835</td>
</tr>
<tr>
<td>The Nawāb’s Musical Bed</td>
<td>809</td>
</tr>
<tr>
<td>Wampanoag Music and Dance</td>
<td>808</td>
</tr>
<tr>
<td>Beethoven’s Coffee</td>
<td>668</td>
</tr>
<tr>
<td>Jazz and Early Cartoons</td>
<td>658</td>
</tr>
</tbody>
</table>

Bibliolore has published over 1,420 posts and has been viewed over 515,000 times since its inception in 2009. Views in 2019 averaged 196.5 per day. Bibliolore has 427 subscribers and its Facebook page has 85 followers.

—Barbara Dobbs Mackenzie

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
Répertoire International de la Presse Musicale (RIPM)

Cumulative statistics for all RIPM publications as of December 2019:
- 967,000 annotated records
- 500 journals treated
- 409 full-text journals
- 1.34 million full-text pages

Largely resulting from the publication of RIPM Jazz Periodicals, this represents a 31% increase in the number of journals to which we provide access and a 22% increase in full-text pages.

It has been a very productive and successful year for RIPM. First, after significant work and a short delay, RIPM Jazz Periodicals debuted in May 2019. This long-awaited collection was made possible through a partnership with the Institute of Jazz Studies at Rutgers University, RIPM’s Partner and Participating Libraries, and journal rights-holders. The first installment, consisting of 105 periodicals, contains publications from the USA, including full-text runs of important journals such as Down Beat (Chicago, 1934–63 [+]), Metronome (New York, 1933–61), Record Changer (Washington, DC, 1942–57), Mississippi Rag (Minneapolis, 1973–2006), and Cadence (Redwood, NY, 1976–2000). To produce this collection, we undertook substantial copyright and rights-holder research, spending more than 2,500 person hours to document, trace, and contact rights-holders. The collection will be continually updated, first by further American periodicals, followed by major European periodicals. RIPM Jazz Periodicals is available exclusively from RIPM directly, hosted on our own platform. Furthermore, we built a website for the project, ripmjazz.org, which contains a full-title list, information on each periodical, cover pages, and a project description.

The RIPM Preservation Series: European and North American Music Periodicals was updated in August 2018 with the addition of five journals and the expansion of one current journal. Currently this collection contains 105 periodicals, many long-running and well-known, comprising some 560,000 full-text pages.

In the past year, RIPM added nineteen journals to the RIPM Retrospective Index to Music Periodicals and seventeen to the RIPM Index with Full Text. Highlights include the ongoing indexing of the Monthly Musical Record (London, 1871–1960), the nearly century-long organ of the Au- genber company. This year, we added indexes for the years 1926 to 1950. Three Russian journals were added, including a full-text run of the Russkaia muzykal’naia gazeta (St. Petersburg, 1894–1918), frequently cited as the most important pre-revolutionary journal and one for which no complete run existed outside of Russia before our work. An index to Der Auftakt (Prague, 1920–38), the important modern music journal, was also published. In addition, we continued our long-standing American initiative, adding journals from the USA, Chile, and Cuba.

In the past year, RIPM created an open-source, illustrated catalog of musical engravings found in the Parisian journal L’Illustration between 1843 and 1899. This project is an online version of the three-volume catalog (1983) by H. Robert Cohen in collaboration with Sylvia L’Écuyer and Jacques Léveillé. This resource will be available through our website at the following link: illustration.ripm.org.

Finally, the American Musicological Society (AMS) recently created the H. Robert Cohen/RIPM Award for the best annual publication on the musical press and the H. Robert Cohen/RIPM Research Grant for work on press-related topics. The second award, chosen by an independent AMS committee, was presented to Federico Lazzaro for his monograph Écoles de Parisenmusique, 1920–1950: Identités, nationalisme, cosmopolitisme (Paris: Vrin, 2018). Works published in any country by AMS members are eligible. For the research grant, libraries are encouraged to apply as it also covers issues of preservation and conservation. Please visit the AMS website for more information.

RIPM Jazz Periodicals
- 105 full-text journals released. The complete list is available at ripmjazz.org.

RIPM Preservation Series: European and North American Music Periodicals
- Musical America (New York, 1898–99, 1905–45 [–1964]), remainder forthcoming
- Signale für die musikalische Welt (Leipzig, 1843–68 [–1943]), remainder forthcoming
• L’arpa (Bologna, 1853–80)
• Muzikalna misŭl’ (Sofia, 1929, 1936–39)
• Revue musicale de Lyon (Lyon, 1903–12)

RIPM Retrospective Index to Music Periodicals (1760–1966)
• Neue Zeitschrift für Musik (Leipzig, 1845–68)
• The Musical Gazette (London, 1856–59)
• The Musical Independent (Chicago, 1868–73)
• La Melodia (Padova, 1869–70)
• Hudební listy (Prague, 1870–75)
• Monthly Musical Record (London, 1871–1960)
• Russkaia muzykal’naia gazeta (St. Petersburg, 1894–1918)
• Leipziger Konzertsaal / Die Redenden Künste (Leipzig, 1895–1900)
• Vita musicale (Milan, 1911–15)
• International Music and Drama (New York, 1914–16)
• Música (Santiago, Chile, 1920–24)
• K novym beregym (Moscow, 1923)
• Muzikal’naya nov (Moscow, 1923–24)
• Der Auftakt (Prague, 1920–38)
• Hinrichsen’s Yearbook: The Music of Our Time (London, 1944–61)
• Musica d’oggi, n.s. (Milan, 1958–65)
• Revista de música (Havana, 1960–61)

RIPM Retrospective Index with Full Text (1760–1966)
• Berl MER
• The New York Musical Gazette (New York, 1866–74)
• Semanario Musical (Santiago, Chile, 1868)
• The Musical Independent (Chicago, 1868–73)
• La Melodia (Padova, 1869–70)
• Russkaia muzykal’naia gazeta (St. Petersburg, 1894–1918)
• The Looker-On (New York, 1895–97)
• International Music and Drama (New York, 1914–16)
• Música: Album-Revista musical (Madrid, 1917)
• De Muziek (Amsterdam, 1926–33)
• The Music Front (New York, 1935)

—H. Robert Cohen and Benjamin Knysak

Répertoire International des Sources Musicales (RISM)

RISM has held its triennial membership meeting in November 2019 at the University of Mainz. Aside from the discussion of current issues regarding the RISM project, the board of directors was elected. It is now formed by Klaus Pietschmann as president (Mainz, DE), Andrea Lindmayr-Brandl as vice president (Salzburg, AT), Laurent Pugin as secretary (Bern, CH), and Jane Gottlieb as treasurer (New York, US). The second day of the meeting was devoted to a vivid hands-on workshop and very fruitful brainstorming sessions on RISM’s future strategies for the short as well as for the longer terms.

The German Academies of Sciences and Humanities have supported RISM financially for nearly forty years. This support will end in 2023. The RISM Board and Commission Mixte are working on a solution that will permit the work and services of the Central Office to continue.

At the beginning of September 2019 a new version of the RISM Online Catalog could once again be released. This time, the focus was on improving the display of and search for printed music editions in accordance with the new templates that were developed for Muscat. These templates not only contained expanded fields for a complete description of the editions, but also records for individual pieces within anthologies. These are now displayed correctly. In addition, the display for the holding institutions was improved and links to digitized copies were placed next to their holding institutions.

In October 2019 the entire data pool catalog consisted of 1,360,988 records. This includes the authority files, which have 137,629 authority records for personal names, 66,214 for institutions (including corrections), and 34,504 for secondary literature. A total of 1,157,145 records remain for descriptions of musical sources, which can be further differentiated into 973,773 records for manuscript descriptions and 182,530 printed editions. The initial inventory of ca. 700,000 records for manuscripts has thus increased by about 273,000. Added to this are the printed editions that were not included at the beginning.

The number of links to digital objects, a popular feature, has increased to over 54,372. On av-
In 2020, the online catalog was visited by about 8,333 people per month over 23,092 visits (annually: about 100,000 people with 277,100 visits and 17.4 million page views).

The following groups used Muscat to create new records: Argentina, Austria, Belgium, Canada, China, Colombia, Croatia, Czech Republic, Germany, Italy, Lithuania, Mexico, Poland, Slovakia, Slovenia, South Korea, Spain, Sweden, Switzerland, Ukraine, and the USA.

RISM is in the process of importing data from libraries and groups that did not use Muscat to create the records. As a test, around 420 records from the Département de la Musique of the Bibliothèque Nationale de France were transferred and experience could be gained for an automatic conversion. The records are on a test version of Muscat and will be published in 2020.

271,669 records for music manuscripts from the Italian database ICCU were imported into Muscat (not yet in the OPAC). The RISM database already had 89,000 records from Italy, however. One task will be to identify the duplicates and exclude them from publication. As a rough estimate, around 45,000 records might be duplicates. As an initial step, the first ca. 1,000 records were edited by hand and published in the online catalog. Experience gained from this process will speed up the editing process for the rest of the records. Each record has a link to the original ICCU record, which represents the most up-to-date version of the record.

Further batches of data have been sent to the Central Office from the Spanish National Library, the Austrian National Library, and others. They will be incorporated as soon as possible.

A project to revise the procedure for editing printed music in RISM that aimed at the development of the templates for prints and their display in the online catalog was carried out in cooperation with the Sächsische Landes- und Universitätsbibliothek (SLUB) in Dresden. As part of this project, 2,091 new printed music editions were added for testing as were ca. 11,000 records for pieces in collections.

Thanks to further funding from the cultural fund of the organization VD-Musikedition, a revision of the entire B/I volume (anthologies to 1700) could be continued and should be completed by the end of 2020.

IAML established a successor to the project group Access to Music Archives (AMA) in July 2019 to revise Series C.

RISM data are open data and can be downloaded directly from the online catalog under a Creative Commons License (CC-BY).

Together with the Johannes Gutenberg-Universität Mainz, the Central Office organized a conference from May 9 to 11, 2019, entitled Works, Work Titles, Work Authorities: Perspectives on Introducing a Work Level in RISM. The conference took place at the Academy of Sciences and Literature in Mainz. The full program, abstracts, and some recordings of the papers can be found on the RISM website.

The last release of Muscat (ver. 6.0) inaugurates a new collaboration contract between RISM Switzerland and the Central Office. From now on, RISM Switzerland will lead the development of Muscat. The Central Office is responsible for the management of the data and guidelines. Work packages for the development and management duties taken over by RISM Switzerland will be discussed and defined annually.

The RISM Online Catalog is made possible thanks to a partnership between RISM, the Bavarian State Library, Munich, and the Berlin State Library. There will be another release in 2020 with further improvements and bug fixes.

—Klaus Keil

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Reports of theIMS Regional Associations

IMS Regional Association for East Asia (IMSEA)

During October 18 to 20, 2019, the fifth biennial conference of the IMS Regional Association for East Asia (IMSEA) was held in Suzhou, China. It is with regret that I report the occurrence of notable difficulties in the preparations for this event, including concerns about the organizational efficiency of the local host but especially the political challenges arising from the protests in Hong Kong which began in June 2019. Chief among the troubling matters which confronted the IMSEA Steering Committee was a directive from the host (the Soochow University School of Music, evidently adhering to the governmental authorities which oversee this institution) to submit the names and paper titles of Hong Kong presenters for review. The steering committee of course refused to comply with this targeting of one of IMSEA’s valued communities (and host of our 2015 conference) and insisted on the values of scholarly non-discrimination and integrity which guide the IMS. Thus, our response to the directive was to state that the privilege to determine the participants and content of an IMS Conference rests exclusively with the program committee. At the same time, we sought to negotiate pragmatic solutions and compromises with the host, in order to maintain a viable scholarly event. Though I believe that such an aim was largely fulfilled in the end, the conference still suffered a significant number of cancellations by participants concerned about the political situation (including nearly all those from Hong Kong scheduled to present), undercutting IMSEA’s basic mission of bringing together East Asia’s diverse musicological communities.

IMSEA now looks forward to its sixth biennial gathering, to take place in October 2021 at Kyoungpook University in Daegu, Korea, and for which a first-rate team from several Korean institutions has been assembled. At the same time, it hopes to share learned lessons for dealing sensitively with future situations of disagreement between a scholarly organization and a local conference host, especially in the context of the IMS’s goal of promoting outreach toward regions that have not thus far been actively involved in the society’s activities. Discussion of this issue will take place at the next meeting of the IMS Directorium.

—Jen-yen Chen

IMS Regional Association for Eastern Slavic Countries (ESCRA)

In 2019 a new network—the Union of Young Scientists (UYLS), chaired by Mikhail Tchernigovsky—was founded within the IMS Regional Association for Eastern Slavic Countries (ESCRA) at the St. Petersburg Rimsky-Korsakov State Conservatory, Russia. The inaugural session was held on November 14 and 15, 2019, within the framework of the VIII St. Petersburg International Cultural Forum (track “Culture and Youth”) and with the support of the Presidential Library, the Council of Young Scientists of the St. Petersburg State University, and the Regional Office of the International Union of Young Scientists in the North-West Federal District of the Russian Federation. The session consisted of two different sections: a plenary panel and a roundtable discussion entitled “Actual Problems of Modern Musical Theater.”

The plenary panel participants of ESCRA’s Union of Young Scientists (UYLS).
The session gathered together participants represented different institutions from Russia and Belorussia (St. Petersburg, Moscow, Petrozavodsk, Novosibirsk, Minsk); musicians from Slovenia, Turkey, and China were further guests of the session. IMS President Daniel K. L. Chua visited St. Petersburg to open the plenary panel with a welcome speech, participate in the different Cultural Forum events, and communicate with young musicologists during the roundtable.

The UYS was formed under the auspices of ESCRA as a separate branch to increase experience exchange between young scientists of regional musicological circles and the international professional community. The next ESCRA Conference is planned to take place at the Tchaikovsky State Conservatory, Moscow, in 2021. Further details will be announced soon.

—Natalia Braginskaya

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

The IMS Regional Association for Latin America and the Caribbean (ARLAC) now has close to 100 members from eleven countries in the region and six countries outside it, and is well consolidated: One of the five prizes and grants offered by the IMS is aimed at young musicologists in our region, we participate in four of the fifteen IMS study groups, and we have held four regional conferences in Cuba, Chile, Brazil, and Argentina the last six years.

The IV Congreso ARLAC/IMS, held at the Catholic University of Argentina, Buenos Aires, from November 5 to 9, 2019, occurred at a time when the (re)definitions of musicology made more sense than ever, with the incorporation of new repertoires, latitudes, and approaches in a discipline that seems to have lost the stability it enjoyed until the end of the last century. In the keynote of the conference, IMS President Daniel K. L. Chua addressed the need to reconsider our mission and disciplinary methods in the context of a galloping globalization.

It is increasingly evident that the incorporation of the field of urban popular music studies into musicology has led us to rethink certain premises with which we studied musicians, conceived authorship, and considered ontological aspects of music itself. At the same time, the intensification of migratory currents, which connect cultural and social practices that remained distant, presents challenges for the understanding and approach of new hybridisms and musical displacements and their role in the construction of commonalities in transition. The same goes for the problems of exile, where musicians tend to reinvent themselves, developing fragments of their careers that can be significant only for the place and time they lived. With musical diplomacy, things become more complex due to obvious political agendas that may be at stake. All these topics were addressed at the conference.

The seventeen thematic roundtables and the seventeen sessions of free presentations, with a total of 132 communications, plus the inaugural keynote, book presentations, and concerts, made the five days in Buenos Aires an intense but very nutritious week for Latin American musicology. The IV Congreso ARLAC/IMS allowed to cover a wide spectrum of problems and approaches to music research, contributing to give breadth and diversity to the IMS.

—Juan-Pablo González

Participants of the IV Congreso ARLAC/IMS.

Participants of the UYS roundtable “Actual Problems of Modern Musical Theater.”
IMS Regional Association for the Study of Music of the Balkans (RASMB)

The activities of the IMS Regional Association for the Study of Music of the Balkans (RASMB) included two main aspects in 2019: (1) the IMS-RASMB Conference *Musical and Cultural Osmoses in the Balkans*, and (2) the journal *Series Musicologica Balcanica*.

Conference Musical and Cultural Osmoses in the Balkans

The purpose of this international conference, which took place at the National University of Music Bucharest from September 2 to 6, 2019, was to strengthen the importance of musical and cultural interactions among the countries of the South-East European region, pointing out issues of the through centuries long-lived cultural relations, the historical and religious traditions, and taking also into consideration the new developments in the field of musicology. Based on this aspect, the conference has developed further the already successfully established and conducted scientific and cultural dialogues among musicologists primarily from the Balkans, but also from other geographical areas.

Linking the past with the present is always vital to planning for the future. In this sense, events like this conference may prove invaluable in contributing to the formulation of innovative approaches and to the promotion of best practices in the field of musicology. The international collaborations of this conference have enriched the local and international musicological research, while at the same time provided significant insights and tools to the young scholars and doctoral candidates. We would like to express our thanks to Nicolae Gheorghita, head of the music program of the Department of Arts and to the authorities of the National University of Music Bucharest, for their support in the organization of this conference.

Journal Series Musicologica Balcanica

During the 5th RASMB Conference held in Sofia in 2015, the RASMB seniors founded a new musicological journal, *Series Musicologica Balcanica* (SMB), and, in the course of 2019, worked at multiple levels simultaneously to bring the arrangements for publishing the first issue to their final stage. The preparations have taken place in program-textual, technical, administrative, and legal matters, which has made it possible to expect that the first issue of the journal will be published in 2020. The journal is planned as a one-number per year online publication with its administration seated at the School of Music Studies, Faculty of Fine Arts, Aristotle University of Thessaloniki, Greece.

The first two issues of SMB include a selection of papers presented at the conference *Modus—Modi—Modality*, which was held in Nicosia in 2017. The first issue consists of nineteen papers arranged in the following sections and according to their textual/research genres: “Studies” (8), “Analysis/Theory” (8), “On the Sources” (3). As for the thematic areas within the sections, they are: “Iconography,” “Byzantine Sphere/Connections,” “19th-Century Topics,” “Contemporary Issues,” “Educational and Pedagogical Endeavors,” “Ethnomusicological Field,” and various, analytical-theoretical aspects from a historically wide range of artistic and folk music.

The website of SMB is hosted by *Prothiki* of the Aristotle University of Thessaloniki Library and can be reached at ejournals.lib.auth.gr/smb. The editorial email address is smb@mus.auth.gr. The members of the journal’s editorial team are Maria Alexandru, Stefan Harkov, Evanthia Nika-Sampson (associate editor), Katy Romanou, and Mirjana Veselinović-Hofman (editor-in-chief), with editorial guests coming from the institution that hosts the corresponding RASMB Conference. The journal’s secretary is Dimosthenis Spanoudakis and its technical editor is Efrosini Emmanuilidu.

—Evanthia Nika-Sampson and Mirjana Veselinović-Hofman
Reports of the IMS Study Groups

IMS Study Group “Cantus Planus”

The IMS Study Group “Cantus Planus” did not meet during the 2019 calendar year. Our next meeting, co-sponsored by the Masaryk Institute and Archives of the Czech Academy of Sciences, as well as the Faculty of Arts, Masaryk University, Brno, will be held from July 23 to 27, 2021, at the Study Centre of the Masaryk University in the city of Telč, a UNESCO site in the Czech Republic. Due to the cancellation of the 2020 meeting on account of the COVID-19 outbreak, a new call for papers will be issued. Hana Vlhová-Wörner has generously agreed to manage local arrangements and we would like to express our sincere thanks to her.

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

—James Borders

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

The last annual meeting of the IMS Study Group “Francesco Cavalli and 17th-Century Venetian Opera” was held in Boston during the AMS Annual Meeting on November 2, 2019. This was a perfect occasion since many members were present: Ellen Rosand, Dinko Fabris, Álvaro Torrente, Wendy Heller, Jonathan Glixon, Beth Glixon, Jennifer Williams Brown, Bob Holzer, Lynette Bowring, and Emanuel Signer. A large part of the discussion was devoted to the updates on the Cavalli Opere series (Bärenreiter). The representative of the publisher in the USA is now Emanuel Signer, replacing Douglas Woodfill-Harris, who has retired. There is also a new managing editor, Lynette Bowring.

Four volumes have been published until now. The next scheduled volumes will be: (5) Xerse (Hendrik Schulze and Sara Stangalino); (6) Scipione Africano (Jennifer Williams Brown and Stangalino); (7) Veremonda (Wendy Heller and Valeria Conti); (8) Giasone (a team headed by Lorenzo Bianconi); (9) Didone (Dinko Fabris and Stangalino); (10) Ercole amante (Álvaro Torrente); (11) Eritrea (Grant Herreid, Beth Glixon, and Nicola Badolato); (12) Egisto (Anna Tedesco); (13) Hipermestra (Christine Jeanneret and Nicola Usula); and (14) Eliogabalo (Mauro Calcagno). The latter will be used for a performance in the period 2021/22 in Zurich, a possible site for a next meeting of the study group. Other upcoming productions of Cavalli’s operas include Didone (co-production of the opera houses in Naples, Palermo, and possibly Tunis, 2021); Giasone (Madrid, 2024), involving a Cavalli conference there. Also likely is a performance of Scipione Africano by the Haymarket Opera in Chicago in the near future.

—Jennifer Williams Brown

IMS Study Group “Digital Musicology”

The IMS Study Group “Digital Musicology” organized a half-day meeting during Digital Humanities 2019 (DH2019), which took place in Utrecht from July 8 to 12, 2019. The meeting was attended by around thirty researchers. The program included twelve short presentations and demos. For an overview with abstracts and links to some of the supporting materials see bit.ly/2Q7NUpF.

We are planning a study group meeting in conjunction with the ISMIR2020 Conference, which is taking place in Montreal, Canada, from October 11 to 15, 2020.

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/DIGITALMUSICOLGY.

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

The IMS Study Group “Early Music and the New World” presented a session, “From Colonies to Republics: Latin American Music in Transition, 1770–1825,” at the international conference Atlantic Crossings: Music from 1492 through the Long 18th Century, at Boston University, June 7 to 8, 2019. The session included the following papers: “Enlightenment, Cosmopolitanism, and the Music Trade in the Atlantic World: The Emporium of Fernández de Jáuregui in Mexico City (1801)” by Javier Marín-López (ES); “Música instrumental en el virreinato del Perú a fines del siglo XVIII: Circulación y posibles contextos de recepción” by Alejandro Vera (CL); and “Music and Society in El Socorro (Northeastern Colombia), 1750–1825” by Egberto Bermúdez (CO). Many participants showed interest in the work of the study group, especially those doing research in eighteenth-century music in areas so far under-researched as Haiti, Jamaica, and the USA, and from researchers in sixteenth-century Spanish music in Spain and the Americas. Some had already joined the IMS and the study group.

This research topic has led to the following publications in the last years:

—Egberto Bermúdez

IMS Study Group
“Global History of Music”

The inaugural meeting of the IMS Study Group “Global History of Music” was organized by David R. M. Irving and hosted by Théodora Psychoyou in Paris on May 22, 2019, with the participation of Rebekah Ahrendt, Jean-Christophe Frisch, and Bella Brover-Lubovsky. The theme of the meeting was “Rethinking Early Modern ‘European Music’.” Irving discussed ideas about looking for fresh evidence of internalized/absorbed hybridities in early modern music in Europe, outlined his current work tracing the emergence of the term and concept “European music” in the long eighteenth century, and gave an overview of the monograph-in-progress he is currently writing. Ahrendt spoke of her work on

A new issue of the IMS’s peer-reviewed journal Acta Musicologica will be available soon, including articles by Margaret Bent, Jennifer Iverson, Jeanna Kniazeva, Jeffrey M. Levenberg, Steven Machtinger, and Benedikt Schubert.

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national styles and the history of music and diplomacy, and discussed her recent project examining transnational correspondence networks. Psychoyoud discussed her research on the ancient/modern debate in seventeenth-century France, and her new project on the Jesuits in seventeenth-century Crete. Frisch reported on his work in Romania and the Codex Caioni. Brover-Lubovsky spoke about her work on Italian musicians across the Russian Empire during the long eighteenth century, and the complexities of intercultural exchange in this context. Each group member gave a report on their recent and current research projects and plans in progress. Ideas for future collaborative projects and potential avenues for research funding applications were discussed. The members present also drafted the study group’s mission statement.

Since October 2019 Irving has run a seminar series for this study group at the Institució Milà i Fontanals de Recerca en Humanitats (CSIC), Barcelona. Programmed speakers for the academic year 2019/20 are: David Irving, María Gembero Ustárroz, Tess Knighton, Emilio Ros-Fábregas, Jaume Ayats, Julia Byl, and Makoto Harris Takao. Covering a wide range of topics, these seminars have so far engendered lively discussion, highlighting new areas for research and new methodologies for consideration.

—David R. M. Irving

**IMS Study Group**

**“History of the IMS”**

The IMS Study Group “History of the IMS” organized its second meeting on July 10, 2019, during the IMS Intercongressional Symposium, Agency and Identity in Music, which took place in Lucerne from July 7 to 10. After a welcome by the two co-chairs, Jeanna Kniazeva gave a paper on “Jacques Handschin und das American Institute of Musicology: Neue Dokumente.” An English version will be published in Acta Musicologica 92, no. 1 (2020). Based upon recently discovered documents from the correspondence of Handschin, member of the IMS Directorium from 1936 to 1949, with colleagues both in Europe and the USA, this article examines the web of interrelationships between Handschin, the American Institute of Musicology, founded in 1944/45 and since 1946 in Rome, and the IMS during the years immediately following World War II. It introduces the circle of Handschin’s American contacts and explores his collaboration with the American Institute and its founder and longtime director, Armen Carapetyan.

The remaining time of the meeting was used for the discussion about the structure of a new database (bibliography, electronic documents, links to documents). Study group members will receive password-protected access to database, and in the future, selected content will be made available to the public. A first step is to set up the structure for an online bibliography and elaborate guidelines. It is planned to upload all documents collected for The History of the IMS which are not publicly available on the IMS website, such as the documents found at the Staatsarchiv of the Canton of Basel-Stadt and at the Schola Cantorum (Paul Sacher’s folders from his time as IMS Treasurer, 1933–49). An electronic version of The History of the IMS is also in the works. In the future all IMS members will be asked to upload bibliographical data and send IMS-related information to the study group co-chairs.

The following list of topics and persons is based on information given during the meeting:
- classifier lost from the archive in Basel during Rudolf Häusler’s time as IMS Secretary General, used for the publication of his report in Acta Musicologica 49, no. 1 (1977): 1–27;
- documents regarding the early years of the IMS in Basel;
- documents on the IMS Presidents: All authors of The History of the IMS are asked to continue collecting documents;
- documents on Higini Anglès and Knud Jeppe sen (Thomas Holme Hansen), Albert Smijers (Petra van Langen), Edward J. Dent and Guido Adler (Annegret Fauser), Gaetano Cesare (Dinko Fabris), Leo Schrader (Yale/Basel);
- documents on French IMS members such as Henry Prunières and Ivonne Rokseth;
- Network Musical League of Nations: Laura Tunbridge;
- documents in Sweden (on Carl-Allan Moberg and Jacques Handschin), Poland, Latin America, Africa, Japan, and Colombia (1932–35);
- oral history proposed by Laurence Libin.
Please inform the study group co-chairs about documents and persons to be interviewed.

Due to the cancelation of the symposium *Agents and Actors: Networks in Music History* (Helsinki, June 3–5, 2020), the next study group meeting will be held as a video conference on June 5, 2020. Details will be published in due time and communicated by email to all study group members and friends.

—Dorothea Baumann

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

The activities of the IMS Study Group “Italo-Ibero-American Relationships” (RIIA) during the year 2019 were as follows:

**RIIA Meetings**

At the RIIA/IMLA Conference *Walls or Bridges: Is Collaboration in Humanistic Research Still Possible?*, which took place at the Ca’ Bernardo (Ca’ Foscari University of Venice) on January 23, 2019, three roundtables on the following subjects were organized: (1) degree theses directed by IMLA, (2) research and bureaucracy in the academic world, and (3) research proposals and academic ways of exchange. Participants were: Stefano Gavagnin, Annibale Cetrangolo, Susanna Regazzoni, Michele Girardi, Mauro Cannone, Dario Pelizzon, Matteo Paoletti, Federico Gon, Ignacio Weber, Gabriele Rizzotto, Michele Mescalchin, and Luca Congedo. One of the results of the meeting was the decision that Ca’ Foscari University will publish the IMLA online database through its technical office.

The RIIA Annual Meeting was held in Buenos Aires, Argentina, in conjunction with the *IV Congreso ARLAC/IMS* on November 7, 2019.

**Participation in Conferences**

The study group members participated in the following conferences:

- *The Operatic Century: European Opera in Latin America during the Long Nineteenth Century* (Cambridge, UK, June 25, 2019);
- 3rd Transnational Opera Studies Conference (Paris, FR, June 27–29, 2019);
- *Giornate Internazionali di Studi in onore di Vincenzo Scaramuzza* (Crotone, IT, June 19–20, 2019);
- *IV Congreso ARLAC/IMS* (Buenos Aires, AR, November 5–9, 2019), where RIIA coordinated the roundtable “Opera y ríos de la cuenca del Plata en tiempos de migraciones.” During the conference RIIA received the support of numerous Latin American scholars regarding a database project of operatic performance in the Americas: Clarissa Bomfim, Fernando Berçot, Fatima Musri, Leonardo Manzino, Maria Alice Volpe, Marcos Virmond (Brazilian group coordinator), Noelia Caubet, and Yael Bitrán.

**New Agreements**

An agreement was signed between RIIA, IMLA, and the University of Buenos Aires (Facultad de Filosofía y Letras).

**Argentine University Group**

A headquarter was established, consisting of young Argentine students from the Universities of Paraná and Buenos Aires and collaborating on the recovery of information and the insertion of data into the database. They are: Giuliana Cedermaz, Ivan Gastaldi, Julian Guzzo, Juan Francisco De Zan, Javiera Marchant, Jessi Serain, Lucia Martinovich, Magali Lazarte, Manuel Pose, Pedro Camerata, Ramiro Piza, and Yoel Vilois.

**Research Activities**

Research visits were carried out in theaters on the Paraná River: Solari Theater in Goya, Tres de Febrero Theater in Paraná, and Guillermo Marconi Theater in Diamante.

**RIIA/IMLA Seminar**

The second edition of the RIIA/IMLA Seminar was held between February and May 2019, entitled “Opera and Theater on the Road: Trans-
atlantic Relations between Europe and Latin America.” The seminar, coordinated by Cetrangolo and Rizzotto, was hosted by the Department of Linguistic and Comparative Cultural Studies of Ca’ Foscari University and addressed the central theme of the migration of the work in an interdisciplinary framework that benefited from the contributions of musicologists, ethnomusicologists, historians, and scholars of literature. In addition to the circulation of the opera in the Latin American context, aspects such as migration dynamics, the construction of the imagination, the relationships between melodrama and literary sources, the conservation of heritage, and musicological archives were touched. The nine meetings, in which the seminar was organized, were held by Luis Beneduzi, Ditlev Rindom, André Guerra Cotta, Victor Sánchez, Regazzoni, Girardi, Gavagnin, Rizzotto, and Cetrangolo.

Publications
An editorial agreement was established with the University of Bologna for the digital publication of the RIIA/IMLA text, Ifiumi che cantano, coordinated by Cetrangolo and Paoletti. The release is scheduled for 2020.

—Annibale Cetrangolo

IMS Study Group
“Mediterranean Music Studies”

The last annual meeting of the IMS Study Group “Mediterranean Music Studies” was held in Valencia (Spain) during the international conference The Mediterranean: Migrant Sounds (July 23–25, 2019). It was organized by the Valencian Association of Musicology (AVAMUS) at the University of Valencia as the “II AVAMUS Conference—XV AVAMUS Working Days.” The event was especially successful, with around fifty participants from Spain, Europe, and other continents, activating a fruitful dialogue between historical musicologists and ethnomusicologists of different provenances and fields. A Domenico Scarlatti harpsichord concert and flamenco, performed by Amaya Fernández Pozuelo, was offered by the Fondazione Marco Fodella per la musica antica (Milan). During the study group meeting, Dinko Fabris set out the aims of the study group as well as information about the previous meetings. Different situations and concerns of the musicological research community were shared, wherein the situation of research in musicology in Spain—especially in places such as Valencia or Mallorca, where musicology is not established at the universities—was a focal point of interest. Following the exchanges and contacts established at the conference, some of the study points about Mediterranean music were joined. Among the twenty long attendees at the assembly were Cristina Urchueguía (IMS Secretary General), Andrea Bombi (Spain representative in the IMS Directorium), and David Irving (chair of the IMS Study Group “Global History of Music”).

Conference organizers and speakers in front of Juan Luis Vives’s statue at the cloister of the University of Valencia.

The next meeting of the study group is scheduled for the end of summer 2020 in Beirut, Lebanon, chaired by Nidaa Abou Mrad (Antonina University Beirut), Frederic Billet (Sorbonne University, Paris), and Dinko Fabris, in collaboration with all three main Lebanese universities offering musicology programs.

—Ferran Escrivà-Llorca

IMS Study Group
“Music and Cultural Studies”

The members of the IMS Study Group “Music and Cultural Studies” met in Athens at the conference Skalkottas Today. The latter was held under the auspices of the IMS and the Hellenic Musicological Society from November 29 to Decem-
ber 1, 2019, in the impressive space of the Athens Music Hall, which is home to the Music Library of Greece “Lilian Voudouri”—The Friends of Music Society with its archives being the main organizer. Partner organizers were the Athens State Orchestra, the Greek Composers’ Union, the Foundation of Emílios Chourmouzios—Marika Papaoianou, and the European University of Cyprus in Nicosia, with the support of the Ministry of Culture and Sports, the General Directorate of Antiquities and Cultural Heritage, and the Directorate of Modern Cultural Heritage.

The conference was dedicated to the commemoration of the seventieth anniversary of the death of one of the most significant twentieth-century Greek composers, Nikos Skalkottas (1904–1949), whose opus and various activities in Greece and Germany were not quite so well-known. The topic attracted numerous scholars, music theorists, musicians, and librarians to contribute with the new knowledge on Skalkottas and his work.

The session of the study group, entitled “The Berlin Years: Nikos Skalkottas and His Surroundings from 1921 until 1933,” shed life on the composer’s years of studies—among others, with Arnold Schoenberg—and afterward. It included five presentations by musicologists working at academic institutions in Athens, Nicosia, Vienna, and Lucerne: Katy Romanou (“Skalkottas’s Compromise with Social Hypocrisy”), Alexandros Charkiolakis (“Last Efforts to Stay in Berlin: The 1932 Felix Mendelssohn-Bartholdy Competition”), Tatjana Marković (“Modern, New, or Exotic: Reception of Works by Nikos Skalkottas and Other Greek Composers in Berlin [1929–1939]”), Georgia Petroudi (“Germany in the 1920s Onward—Compositional Trends and New Ideas: The Case of Paul Hindemith and His Identity Search through Experimentation in the Creation of Das Marienleben”), and Antonio Baldassarre (“Deconstructing Musical Berlin of the Roaring Twenties”). These presentations were followed by interesting fruitful discussions.

Except for the main conference program the participants and an unusually large audience had a chance to visit the exhibition dedicated to Skalkottas’s life, compositions, music writings, and other activities in Greece and Germany. Among the exhibited objects was also a video about the composer, and numerous unknown archival documents from the Music Library “Lilian Voudouri.” Apart from that, the main organizer also provided a great concert of symphonic music, where the Athens State Orchestra performed Skalkottas’s Concerto for Double Bass with the renowned Greek musician Michael Semsis, the first principal bassist of the Leipzig Gewandhaus Orchestra. Also included in the program was the composition which received the Nikos Skalkottas Award at the International Composition Competition in 2019: Neotian by Evripidis Bekos.

There was a special ambience throughout the conference, marked by the various Mediterranean natural beauties with overwhelming sunshine (despite the time of the year), colorful blossoming plants, and shining sea, very much in accordance with the passionate, explosive, and rhythmically dynamic music of Skalkottas.

—Tatjana Marković

IMS Study Group
“Music and Media” (MaM)

In 2019 the IMS Study Group “Music and Media” (MaM) organized its 11th Annual Meeting at the Linnaeus University Växjö (LNU), Sweden, from June 7 to 9. The meeting was hosted by the LNU research center Intermedial and Multimodal Studies (also known as IMS). The topic this year was Sounds of Mass Media: Music in Journalism and Propaganda. The conference committee consisted of Tobias Pontara (Gothenburg University), Tobias Plebuch (Uppsala University), Ulrik Volgsten (Örebro University), Martin Knust (LNU), and Emile Wennekes (Utrecht University). Keynote speaker was Emilio Audissino (University of Southampton).

Music in propaganda and journalism can serve both educational and demagogic features and functions. It is this border area between information and disinformation of the masses that the meeting was aiming for and which could, for example, be detected when analyzing the music on newsreel soundtracks of the 1930s and 1940s, in TV reports about war and conflict in the 1990s, or in documentaries about and produced by the political far right in the 2010s. The degree of
truthfulness in audio-visual journalism is sometimes difficult if not impossible to determine when looking at so-called infotainment journalism. Journalist segments can be—or appear to be—biased, involuntarily or voluntarily. The presentation of facts in journalism can become partisan or manipulative and in such contexts, music plays a crucial role.

The recent thirty years have seen a quantitative rise in the use of music in journalist formats on radio, TV, and the web. As a matter of fact, music has been a part of journalism from the onset of the audio and audio-visual mass media of the 1910s, for example, in the newsreel. Moreover, the design of journalism and of propaganda have intersected on many occasions. Mass media propaganda, for instance, in film, relied—and still relies—on employing music. Neither journalism or media scholars, nor musicologists have paid attention to music in journalism to a significant extent. There is only a handful of research publications concerning this topic. Given the recent and ongoing rise of music use in journalism, a discussion about the implications of music in non-fictional contexts is overdue.

The MaM Conference addressed this topic via Emilio Audissino’s keynote “Sound-Logos, Olympics, Presidents, and Other Celebrations: When John Williams Scores for Mass Media,” as well as through the following sub-topics: “Music and Nationalist Agendas,” “Propagandistic Writing about Music,” “Propagandist Film Music,” “Music and Fascist Propaganda,” “Music in Journalism,” and “Music in Documentaries.” Papers were presented by Stefan Sandmeier, Juan Liu, Deniz Ertan, Andrea van der Smissen, Signe Kjær Jensen and Beate Schirrmacher, Daniele Palma, Paolo Somigli, Jörg Holzmann, Martin Knust, Anna Eveliina Hänninen, Javier Rivas Rodríguez, Svetlana Toivakka and Henna Tujula, Heidi Hart, and Emile Wennekes. Special thanks go to Martin Knust for hosting a well-organized event.

The 2020 MaM Meeting was scheduled to take place in Ohio, yet due to the COVID-19 crisis and in agreement with the officials of Cleveland State University we have decided to postpone this gathering. We are now investigating the possibilities to reschedule the two-day meeting in April 2021.

—Emile Wennekes

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

The IMS Study Group “Music of the Christian East and Orient” (MCEO) was founded in Bucharest, Romania, on September 5 and 6, 2019, during the international conference Musical and Cultural Osmoses in the Balkans, co-organized by the IMS Regional Association for the Study of Music of the Balkans and the National University of Music Bucharest. It is an expression of the renewed interest in the comparative study of different Eastern and Oriental chant traditions that has appeared since the beginning of the twenty-first century (cf. Verein zur Erforschung der Monodie, International Society of Orthodox Church Music, Study Days “Voce e suono della preghiera” at the Fondazione Cini, Society of Oriental Liturgy, et al.), and intends in its own work to complement that of the IMS Study Group “Cantus Planus.” MCEO’s primary goal is the fostering of long-term collaborations among scholars in different fields of Eastern and Oriental Christian Chant (Greek, Romanian, Slavonic, Syrian, Arab, Georgian, Armenian, Coptic, et al.).

On September 5, during the Bucharest conference, a two-part roundtable entitled “Musical and Musicological Encounters between Different Traditions of Eastern Christian Chants” was presented by a number of the scholars involved in the founding the new study group. The two sessions were comprised of the following papers: “Ecclesiastical Music in Antioch” (Romanos Al Hannat, LB), “A Brief Historical Survey about Byzantine Chant in Greek Language” (Maria

During the course of the Bucharest conference—and also after it—further specialists in different chant traditions (Romanian, Cypriot, Georgian, Slavonic philology and church music) joined MCEO. After the conference the study group held its first meeting, in which the mission and the organization of the group were discussed. It was decided that during the first years of collaboration there should be a focus on producing updated overviews on pivotal themes in the various chant traditions (sources, typologies of musical-liturgical books, systems of musical notation, synoptic tables of chant genres and categories, research methodologies, et al.). In a second phase of collaboration the study group will choose relevant topics for future conferences and projects suitable for comparative approaches among the different chant traditions (e.g., modal systems and tunings, rhythmic organization, selected periods or genres/styles/chant textures, pedagogical approaches, chant repertories for important feasts, etc.).

Since the conference the MCEO members reflected on issues of terminology related to the different chant traditions under investigation and the rites they belong to, and decided to also include the term Eastern, along with Oriental, in the title of the study group.

MCEO is open to musicologists, performing musicians, PhD students, and others interested in chant traditions of the Christian East and Orient, and to scholars in related disciplines as well. The study group tentatively plans to hold an online meeting in June 2020.

—Maria Alexandru

**IMS Study Group**

**“Musical Iconography”**

The IMS Study Group “Musical Iconography” featured prominently at the 47th Medieval and Renaissance Music Conference, hosted by the Schola Cantorum Basiliensis—Fachhochschule Nordwestschweiz, Basel (CH), from July 3 to 6, 2019. Speakers from Austria, France, Italy, Portugal, the UK, and the USA contributed to the panel “Early Music Iconography: Methodological Worlds and Cultural Intersections” (nine papers in three sessions), organized by Björn R. Tammen. Study group members furthermore contributed to the roundtable “‘Der Kastalische Brunnen’: Two Mysterious Sixteenth-Century Paintings and Their Context,” organized by Dorothea Baumann in the Basel Musikmuseum.

—Björn R. Tammen

**IMS Study Group**

**“Shostakovich and His Epoch”**

In 2019 the IMS Study Group “Shostakovich and His Epoch” celebrated its tenth anniversary—together with the IMS Study Group “Stravinsky: Between East and West”—and organized two conference panels.

The first session (chair: Olga Digonskaya) was held as part of the international conference Rimsky-Korsakov at 175: A Survey of His Legacy Year on Year, organized by the St. Petersburg
State Museum of Theatre and Music and the St. Petersburg State Conservatory (March 18–21, 2019). The widow of the composer and the study group’s honorary patron wrote to the conference organizers and participants on March 15:

I also send special greetings to members of the “Shostakovich and His Era” research group, which ten years ago, in 2009, held its first meeting in Minsk. I attended that meeting and witnessed the enthusiasm with which the IMS accepted the idea of creating a new research group dedicated to the study of Shostakovich’s work and his time. Being an honorary member of the group, I continued to attend its conferences more than once and witnessed a lot of scientific work carried out to study the heritage of Dmitry Dmitrievich Shostakovich. I am pleased with the ever-growing interest in his personality and work, and I am especially pleased that not only famous scientists, but also promising young people take part in scientific collections dedicated to the composer and his contemporaries. Unfortunately, I can’t be with you at the St. Petersburg Conservatory during the conference, where Mitya Shostakovich came as a student 100 years ago. But I wish everyone successful performances and new discoveries and thank you for your dedicated work.

On March 20 and 21 nine participants from four countries presented their reports: Larisa Miller (RU), Olga Digonskaya (RU), Svetlana Savenko (RU), Dmitry Braginsky (RU), Ekaterina Lobankova (RU, poster presentation), Matthew Honegger (US), Gabriel Cornish (US), Elena Zinkevich (UA), and Fumiko Hitotsuyanagi (JP). The reports examined the composer’s orchestration and lively relationship with mass culture, his relation to sport, existentialism, and copyright, analyzed the cultural and political context of a famous opera production in New York, and highlighted Shostakovich’s music abroad as well as his “second life” in fiction. A separate report was devoted to the especially rich relations of the composer with the work of Rimsky-Korsakov. Our poster session focused on problems of cataloging the works of Mieczyslaw Weinberg, a composer from Shostakovich’s inner circle.

Our second conference panel took place in San Francisco at the Association for Slavic, East European, & Eurasian Studies (ASEEES) Annual Convention in November 2019. The speakers were Marina Frolova-Walker and Olga Digonskaya. Pauline Fairclough, who convened and submitted the proposal, was unable to attend. Peter Schmelz acted as respondent.

—Olga Digonskaya and Pauline Fairclough

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

Since 2009, the year of our first meeting in Minsk, the IMS Study Group “Stravinsky: Between East and West” has already had seven meetings. The most recent one was again organized in St. Petersburg, after the precedent in 2015. The meeting was held at the St. Petersburg State Conservatory as part of the international conference *Rimsky-Korsakov at 175: A Survey of His Legacy Year on Year* (March 18–21, 2019). The study group session took place on March 20 as a separate event of colleagues and Stravinskians to exchange scientific opinions and celebrate both the Stravinsky’s teacher jubilee and the tenth anniversary of the existence of the study group itself. Congratulations of IMS President Daniel K. L. Chua were read by Natalia Braginskaya. Among the participants were researchers from three countries (Russia, Switzerland, Norway) including the recognized Stravinsky experts Svetlana Savenko, Tatiana Baranova Monighetti, a member of the IMS Directorium, Per Dahl, as well as the young musicologist Anastasia Logunova. The meeting was attended by the honorary speakers of the conference, Marina Frolova-Walker and Richard Taruskin.

Recognized Stravinsky experts: Svetlana Savenko, Tatiana Baranova Monighetti, and Per Dahl.

Young musicologist Anastasia Logunova.
Another result of the study group work was the volume *Stravinskiy zhiv!* (Stravinsky is alive!) which has been issued by the State Institute for Arts Studies in Moscow. The proceedings of the previous study group meeting in 2017—seven articles prepared by study group members—make up half of this academic collection’s content.

—Natalia Braginskaya and Valérie Dufour

**IMS Study Group**  
*“Tablature in Western Music”*

2019 marked the tenth anniversary of the IMS Study Group “Tablature in Western Music.” Since its foundation, the group has continued to expand and to provide a bridge between the scholarly community and the broader world of independent practitioner-researchers who contribute so much to musicological knowledge, but usually without institutional affiliations. This increased interest and activity of the study group resulted in two meetings on two continents during 2019: The first was held at the Centre d’Études Supérieures de la Renaissance (CESR), Tours, from October 11 to 12, and the second at Boston University on October 30, as one of the pre-conference events at the 2019 AMS Annual Meeting. At both meetings the majority of the contributions related to tablatures for plucked instruments, although there was one presentation on keyboard tablatures at each meeting.

**Notation, Performance Practice, and Digital Humanities**

About forty people attended the two-day meeting at the CESR. In addition to numerous group members who came from various parts of Europe, the study group extended a welcome to students in the master’s course at the CESR. Speakers and group members from seven countries attended: Australia, Austria, France, Italy, Poland, Switzerland, and the United Kingdom. The study group wishes to thank the CESR Ricercar program for providing financial support for the event and for hosting splendid meals and accommodation for the speakers, and to Camilla Cavicchi for her assistance.

Tablature and digital humanities fit together like a hand into a glove. Progress reports and discussions of new technologies were presented by study group deputy chair Tim Crawford, introducing the *F-TEMPO* database, which has been the focus of his recent research, particularly its new capacities for searching material within the vastly expanding database of source materials. Reinier de Valk offered a presentation entitled “Josquintab: A Dataset for Content-Based Computational Analysis of Music in Lute Tablature” and Hector Sequera spoke on his research “Using AI to Extract Polyphonic Parts from Tablatures—Byrd’s Consort Songs.” The session on computers and music closed with the launch of the *John Griffiths Vihuela Database*.

One of the revelations of the meeting was the report by Dinko Fabris on the discovery of a group of previously unknown manuscripts from the period around 1600 in Pesaro. The contents of these manuscripts add some 600 new pieces to the Italian Renaissance lute tablature. The discovery was made by study group member Franco Pavan who was not able to attend the meeting. In other presentations on repertory and performance practice matters, graduate student Irina Döring reported on her progress in explorations of the fifteenth-century lute, and Bor Zuljan discussed the progress he has made in his work on historical fantasia improvisation. Grzegorz Joachimiak discussed “An Unknown Photocopy of the Missing Keyboard Tablature Manuscript from the Holy Spirit Monastery in Cracow from Aleksander Poliński’s Collection,” Kateryna Schöning presented her most recent work on “Humanistic Teaching in the Lute Music about 1550—Sketches in the Herwart Manuscript D-Mbs Mus. ms. 267,” and John Griffiths outlined some of the new insights on mid-sixteenth-century French tablature printing that have emerged in the course of the work on the *Encyclopaedia of Tablature* project.

**A Thousand and One Tablatures**

The opportunity to meet in the USA has been one of the ambitions of the study group for a number of years. It became possible through the support of Victor Coelho at Boston University, and made feasible by being held the day prior to the beginning to the AMS Annual Meeting in Boston, scheduled among the semi-formal group of AMS pre-conference events. Around thirty people at-
tended, including a number of graduate students from Boston University as well as other schools, and a group of distinguished scholars of tablature and early instrumental music including Joshua Rifkin, Keith Polk, and Arthur Ness. The group paid tribute to Ness, now in his mid-eighties, as one of the founders of the study group, but more particularly to recognize that 2020 marks the fiftieth anniversary of the publication of his edition of the lute music of Francesco da Milano that has been one of the most emblematic and influential studies published in our discipline.

Ryaan Ahmed reported on the work he is doing in his new position at the MIT with regard to music encoding and tablature to counterbalance the papers read in Tours particularly by de Valk. Griffiths and Fabris each spoke on the same topics they discussed at the Tours meeting while graduate student Brian Barone and Victor Coelho both offered highly stimulating papers on research in progress in previously little-explored areas. Barone spoke on “‘African’ Dance Genres Found in alfabeto and Other Tab Sources” and Coelho offered a challenging exploration of some fundamental issues in the scholarship of early instrumental music under the banner of “Mapping Tablatures: Regions, Districts, People.”

Two presentations focused on tablatures for non-plucked instruments. David Dolata gave a talk entitled “Be ye not leery about the viol: Everything You Wanted to Know about lyra viol Tablature,” and Jeffery Kite-Powell gave a survey of some of the keyboard sources from Roberts-

bridge to Bach that use tablature notation, along with the new discoveries and perspectives arising from his contribution to the *Encyclopaedia of Tablature* project, now entering its closing stages prior to its publication by Brepols in the foreseeable future.

—John Griffiths

**IMS Study Group**

**“Transmission of Knowledge as a Primary Aim in Music Education”**

During the year 2019 Giuseppina La Face, coordinator of the IMS Study Group “Transmission of Knowledge as a Primary Aim in Music Education,” primarily worked to assure the publication of the proceedings of the two-days international conference *Music as Cultural Education: Building New Bridges between Pre-College Schools and Universities* (Bologna, Department of the Arts, June 22–23, 2018). The symposium was the fourth meeting—after Rome 2012, Bologna 2014, and New York 2015—promoted by the study group, and it saw the contribution of the Academic Network for Music Education, founded in 2015 by ten Italian universities: Bologna, Catania, Chieti, Ferrara, Palermo, Pavia-Cremona, Roma Tre, Sassari, Teramo, and Turin (with the support of *Il Saggiatore musicale*).

The papers—written by scholars coming from different countries, and having different institutional roles—have been subjected to a peer-reviewed process and included in *Musica Docta* 9 (2019). They concentrate on two focal points in musical education: (1) the link between the scientific knowledge developed at university level and its didactic transmission in primary and secondary schools; and (2) the essential relationship between university teachers and schoolteachers. Some of the papers were jointly written by a university teacher and one or more schoolteachers: James Davis (Freedonia, NY) with Jessica and Henryk Lotyczewski (Waterville, Sauquoit, NY); Pierpaolo Polzonetti (Davis, CA) with Maggie Youngblood (Granger, IN); and Lorenzo Bianconi (Bologna) with Silvia Cancedda (Bologna).

—Giuseppina La Face
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