



IMS *Newsletter* *2023* *vol. 10, no. 2*

Table of Contents

President's Message	3
IMS2027 Congress	4
IMS Launchpad	5
The IMS Team	8
IMS Membership Benefits	9

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
ims
collaborative*

President's Message



After much anticipation, I am delighted to announce that the IMS Directorium has selected Stavanger, Norway, as the location of our 22nd Quinquennial Congress. IMS2027 will be a very special meeting, since it marks our centennial, IMS@100. Stavanger offers a breathtaking setting for that celebration, with a charming city center a quick walk from the congress venue and spectacular views of the harbor and nearby fjords from Bjergsted Culture Park. Surrounded by nature and Scandinavian design and inspired by the local commitment to sustainability at our first carbon-neutral congress facility, 2027 promises to be a joyful occasion to imagine new futures together.

Read forward for reports from our prize committees. This year's Guido Adler Prize is being awarded to two outstanding scholars, Kofi Agawu and Hermann Danuser. My warmest congratulations to them both on behalf of the entire society. In other news, the latest publication of an IMS Outstanding Dissertation Award winner is just out from Schott Campus, Elizabeth Grace Elmi's *Singing Lyric in the Kingdom of Naples*, and we have received a record number of nominations for the IMSODA2023.

Readers of *Acta Musicologica* and *Musicological Brainfood* will have noticed their migration to attractive new websites designed by Lukas Christensen with expanded capacities for digital media, interaction, and pieces in dynamic alternative formats. As part of that refresh, we are excited to welcome two new editors to the IMS team, Gavin S. K. Lee and Melanie Plesch, who begin their two-year terms as editors-in-chief of *Brainfood* in the fall. Get ready for new surprises as this publication continues its mission to feed our thoughts with appetizing reflections and provocations.

Let me take this opportunity to thank our immediate past president, Daniel K. L. Chua, for dreaming up *Musicological Brainfood* as a new IMS publishing space in 2017 and serving as its editor-in-chief for the last six years. The concept is bright and creative, and Daniel's own many contributions as editor, author, and moderator have established it as a unique forum in our field. For those who have not yet seen it, take a look at [the piece by our past president Dinko Fabris](#) in the latest issue, where he talks about his experience of musicology in "difficult places" like Palestine, Tunisia, and Pakistan. It is an inspiring read, and a perfect example of what *Brainfood* does so well. So thank you, Daniel, for the gift of *Brainfood* and for making your last issue so wonderful.

—Kate van Orden

INTERNATIONAL MUSICOLOGICAL SOCIETY

22ND QUINQUENNIAL IMS CONGRESS 2027



University of
Stavanger



EDGE
OF
NORWAY®

IMS2027 Congress: Welcome to Norway



On behalf of the local organizing committee it is my pleasure to welcome the IMS to the Stavanger region in 2027. Stavanger, with its unique hub of music institutions in Bjergsted Culture Park, makes possible an international congress in music. In 2016, we have already successfully held the Intercongressional IMS Symposium, *Music as Art, Artefact and Fact*, at the University of Stavanger, and we can now combine all institutions in the Bjergsted Culture Park in preparing the Quinquennial IMS Congress in 2027 (IMS2027).

The university's Faculty of Performing Arts will cooperate with the Stavanger Concert Hall, the Stavanger Symphony Orchestra, the Stavanger Cathedral School, and the Stavanger Cultural School. This ecosystem of concert halls and

meeting rooms with fully hybrid conferencing technology, will make the logistics of the IMS2027 Congress smooth and effective.

The concentration of all these institutions close to the city center makes Stavanger especially suited for an international congress in music. Being the energy capital of Norway (since the 1970s), the city and the region have developed a high level of expertise in facilitating international conferences. We offer comfortable hotels, restaurants serving local specialties and international cuisine, as well as pre- and post-conference excursions, such as easy day trips to Pulpit Rock. As all music institutions are within walking distance in the park, we would like to welcome you personally to a meeting place with a lot of fresh air, colleagues, and enlightenment.

—Per Dahl

(Chair, Local Organizing Committee)

Bid Committee

The bid process for IMS2027 has been a partnership between the University of Stavanger, Visit Region Stavanger, and Stavanger Concert Hall. The region is known for its seamless collaboration between sectors for a common goal. For organizing the IMS2027 Congress, we have the local committee covering all relevant institutions, and a supplement of contact persons from all universities in Norway having music on a PhD level.



Per Dahl
Professor Emeritus
Faculty of Performing Arts
University of Stavanger
Chair of the LOC



Lise K. Meling
Associate Professor
Faculty of Performing Arts
University of Stavanger



Friederike Wildschütz
Vice Dean Education
Faculty of Performing Arts
University of Stavanger



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Production Team
Faculty of Performing Arts
University of Stavanger



Henning Bredal
Head of Events
Stavanger Concert Hall



Michelle Milas
Manager Conventions
Visit Region Stavanger
CVB



Arnulf Mattes
Professor
Griegforsk
University of Bergen



Lilli Mitner
Senior Researcher
Artic University of Tromsø



Alexander R. Jensenius
Professor
RITMO
University of Oslo



Anne Fiskvik
Professor
NTNU Trondheim

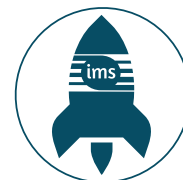


Anne Haugland Balsnes
Professor
University of Agder



Nils Henrik Asheim
Composer
Artistic Developer
Stavanger Concert Hall

IMS Launchpad: News from the IMS



IMS GAP 2023 Honorees

In 2018 the IMS inaugurated the [Guido Adler Prize \(IMS GAP\)](#) to honor scholars who made an outstanding contribution to our discipline. In 2023 the prize has been awarded to Kofi Agawu and Hermann Danuser. Congratulations!

Kofi Agawu has completely transformed the fields of music theory and ethnomusicology with his research. A native of Ghana, he received his PhD at Stanford University. As a result he is equally at home in Ghana, where he regularly teaches, and in the US, where he is distinguished professor of music at the CUNY Graduate Center. Agawu pursues research in two distinct areas, music analysis and West African music. He has won multiple awards, among them the Kwabena Nketia Book Prize from the Society of Ethnomusicology for his book, *The African Imagination in Music* (2016).

Hermann Danuser is one of the world's most original and prominent scholars of twentieth-century music. His methodology incorporates analysis, aesthetics, biography, and the history of institutions and genres. His understanding of music in the context of culture and politics draws on related academic disciplines—such as literary theory or philosophy. He has published important books on Gustav Mahler (1986 and 1996), *Musikalische Prosa* (1975), *Weltanschauungsmusik* (2009), and most recently *Metamusik* (2017). Until his retirement, he was a professor at Humboldt University, Berlin, and research coordinator at the Paul Sacher Foundation, Basel.

Visit www.musicology.org/ims gap for the full citations and further details on the IMS GAP.

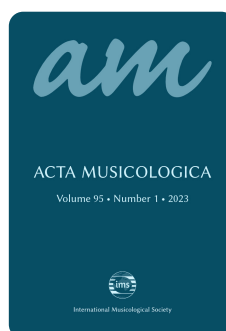


Kofi Agawu and Hermann Danuser,
IMS GAP 2023 honorees.

IMS Publication Double Feature

We are delighted to share an exciting IMS publication double feature: (1) *Acta Musicologica* 95, no. 1 (2023), the first issue edited by the new editorial team, Jen-yen Chen, Arnulf Christian Mattes, and Luisa Nardini; and (2) *Musicological Brainfood* 7, no. 1 (2023), the last issue edited by Daniel K. L. Chua, our society's immediate past president.

As part of our efforts to streamline and modernize our society's online presence, the websites of these two publications also come in new designs with many enhancements and additional content! To mention just one example, IMS members can now view the current and all future issues of *Acta Musicologica* free of charge directly via the [journal's website](#) (all past and current volumes are also still available via [JSTOR](#) and [Project MUSE](#)).



acta.musicology.org



brainfood.musicology.org

Be sure to bookmark these links for easy access and stay tuned for further announcements later this year, including updates on a completely revamped version of the IMS's main website with several new features.

New Editors-in-Chief of “Musicological Brainfood”

After reviewing submissions from a very strong field of applications for the two positions as editor-in-chief of *Musicological Brainfood*, the IMS Publications Committee has selected

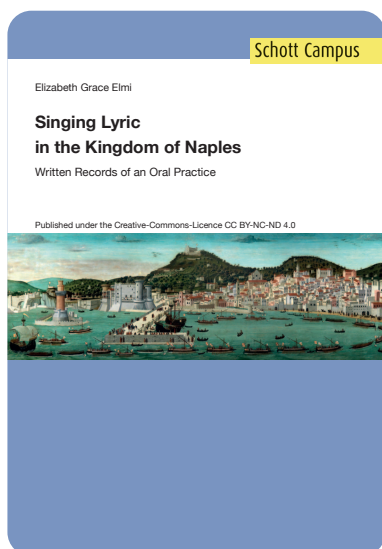
Gavin S. K. Lee and Melanie Plesch, who together offer broad linguistic, intellectual, and geographical coverage as well as an experienced editorial team. The IMS Bureau has officially appointed them for their two-year term, starting in fall 2023.



Gavin S. K. Lee and Melanie Plesch,
editors-in-chief of *Musicological Brainfood* (2023–25).

IMSODA Open Access Publication

We are pleased to announce that Elizabeth Grace Elmi's dissertation, which won the 2020 IMS Outstanding Dissertation Award (IMSODA), is now available as a Schott Campus open access publication: Elizabeth Grace Elmi, *Singing Lyric in the Kingdom of Naples: Written Records of an Oral Practice* (Mainz: Schott Campus, 2023).



Elizabeth Grace Elmi,
*Singing Lyric in the Kingdom of Naples:
Written Records of an Oral Practice*
(Mainz: Schott Campus, 2023)

The assessments for the IMSODA2023 are also well underway—a total of fifty applications were received! The announcement of the winner is expected to be published in fall 2023. Visit www.musicology.org/imsoda for more information on the award.

Remembering Liudmila Kovnatskaya (February 5, 1941–May 9, 2023)

by Dinko Fabris



The sad news of Liudmila Kovnatskaya's death came after a period of difficult communication with our colleagues in Russia. The last time I saw Mila, as all of us called her, was at the celebration of her eightieth birthday, organized online with dozens of participants from around the world, where I represented the IMS with Dorothea Baumann, also a close friend of Mila.

Kovnatskaya was one of Russia's best known and most respected scholars. She was graduated in 1965 from the Rimsky-Korsakov Conservatoire of Leningrad (today St. Petersburg), where she studied piano, organ (under Isai Braudo), and music history. Her postgraduate training at the same conservatory was supervised by Mikhail Druskin. In 1970 she completed a thesis on Benjamin Britten, and in 1987 she received her doctorate with a dissertation on twentieth-century English music. Kovnatskaya was subsequently appointed professor at the Rimsky-Korsakov Conservatoire and, also in 1987, became a member of the Russian Composers' Union and served on St. Petersburg's General Council for Cultural Affairs from 1987 to 1993. An Honored Art Worker of the Russian Federation, Kovnatskaya was also chief researcher at the Russian Institute of Fine Arts History in St. Petersburg. Invitations to lecture abroad included the University of Manchester, the Ural Conservatoire in Yekaterinburg, and the Aldeburgh Festival in the United Kingdom.

Kovnatskaya's scholarly production is impressive in quantity and importance. Her early work, which includes a book on Britten written in Russian (Moscow, 1974) and a second book on English music in the twentieth century (Moscow, 1986), brought her international renown. Her research on the history of Russian music and musicology also became an important dimension of her work. Several volumes were devoted to Dmitri Shostakovich (studies and materials) and to several other Russian composers and musicologists, including her own teachers, Braudo and Druskin.

On Druskin, still in progress, she collected, studied, and published his complete works in several volumes that included recollections and correspondence. Her monumental work, entitled “Ideological Control of Musical Avant-Garde of 1920s: Leningrad Association of Contemporary Music in Reports and Other Materials” and sponsored by George Soros’s Open Society Foundation (1997–99), remains unpublished.

Fluent in English, Kovnatskaya collaborated as consultant on the coverage of Russian music with Stanley Sadie’s second edition of *The New Grove Dictionary of Music and Musicians*, published in 2001. In 2002 she received the Belyaev medal and literary prize for *Arnold Schönberg: Correspondence* (St. Petersburg, 2001), and her three-volume edition of *Shostakovich at the Leningrad Conservatory: 1919–1930* was awarded the 2013 Book of the Year Award (*Music Review*). In 2013, she was named “Person of the Year” (*Music Review*), and in 2016 she received the Resonance Prize from the Diaghilev Festival in Perm for her contribution to the development of music and theater criticism. From 1988 onward, she was active as an organizer of music festivals and events, devoting her efforts especially to the dissemination of English music in Russia and Britten’s in particular, which until then had remained largely unknown.

Kovnatskaya was elected as Russian representative to the IMS Directorium in 2002, during the 17th Quinquennial IMS Congress in Leuven, the same year I was elected to the Directorium as a representative of Italy. Immediately after this election, she proposed the publication in Russian of the proceedings of the IMS Study Group “Cantus Planus” session presented at that congress, a project she completed in 2004.

In 2005, Mila published the article titled “From the History of IMS” in the Russian journal *Musica* (vol. 4 [2005]: 19–20), and, also in 2005, she invited the Directorium to St. Petersburg

for the Intercongressional IMS Symposium on *Russian Musicology in the Context of Today’s Developments in the Discipline*. During this conference, she presented the initiative of founding the IMS Regional Association for Eastern Slavic Countries, as well as the IMS Study Groups “Stravinsky: Between East and West” and “Shostakovich and His Epoch.” The regional association and the two study groups held their first meetings in Kiev (2008) and subsequently in Minsk (2009) and Petrozavodsk (2011). Since that decade, Mila became a beloved and familiar figure at IMS conferences and events. Among many others, we want to remember here the memorable conference of the IMS Regional Association for Eastern Slavic Countries in St. Petersburg in 2015 on “Working on Composers’ Collected Works,” which again involved the two study groups devoted to Shostakovich and Stravinsky. The event reached international frenzy with the news, presented by Natalia Braginskaya, that the presumed lost manuscript score of Stravinsky’s *Funeral Song* had been found in the St. Petersburg Conservatory Library.

After 2005 I met Mila on several occasions, three times in St. Petersburg, and also in Kiev, Zurich, Vilnius, Rome, and other places. In addition to her recognized role as an expert on Britten and twentieth-century British music, Mila’s pedagogical commitment strongly contributed to training several generations of musicologists in Russia, some of whom are now recognized internationally. She introduced me to some of her best former students, including Olga Manulkina, the first Russian specialist on Western Baroque music, who presently is teaching at Bard College in Annandale-on-Hudson, New York.

Dear Mila, I won’t be able to forget, besides your tireless activity, your smile and the sweetness of your gaze. We will miss you so much.

Not yet a member? Join today!

As a member you will enjoy a wide range of exclusive benefits that will serve you throughout your career. Find out more: www.musicology.org/member-benefits. Questions, comments, or concerns? Reach out: office@musicology.org.



The IMS Team

Directorium

President: Kate van Orden (US)

Vice Presidents: John Griffiths (AU), Théodora Psychoyou (FR)

Immediate Past President: Daniel K. L. Chua (HK)

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Treasurer: Beate Fischer (CH)

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Jen-yen Chen (TW), Christian Arnulf Mattes (NO), Luisa Nardini (US)

Editors-in-Chief of *Musicological Brainfood*

Gavin S. K. Lee (CN), Melanie Plesch (AU)

Chairs of the IMS Regional Associations

East Asia: Youn Kim (HK)

Eastern Slavic Countries: Natalia Braginskaya (RU)

Latin America and the Caribbean: Juan-Pablo González (CL)

Study of Music of the Balkans: Evanthia Nika-Sampson (GR), Mirjana Veselinović-Hofman (RS)

Chairs of the IMS Study Groups

“Auditory History”: Tin Cugelj (CH), Salih Demirtaş (TR)

“Cantus Planus”: Jeremy Llewellyn (AT)

“Cavalli and 17th-Century Venetian Opera”: Ellen Rosand (US)

“Digital Musicology”: Johanna C. Devaney (US), Frans Wiering (NL)

“Early African Sound Worlds”: Camilla Cavicchi (IT), Janie Cole (ZA)

“Early Music and the New World”: Egberto Bermúdez (CO)

“Gender and Musical Patronage”: Maria Cáceres Piñuel (CH), Vincenzina C. Ottomano (CH), Elisabeth Reisinger (AT)

“Global History of Music”: David R. M. Irving (ES)

“History of the IMS”: Dinko Fabris (IT), Jeanna Kniazeva (RU)

“Italo-Ibero-American Relationships”: Annibale Cetrangolo (IT)

“Mediterranean Music Studies”: Dinko Fabris (IT)

“Music and Cultural Studies”: Tatjana Marković (AT)

“Music and Media”: Emile Wennekes (NL)

“Music and Violence”: Anna Papaeti (GR)

“Music of the Christian East and Orient”: Maria Alexandru (GR)

“Musical Diagrams”: Daniel Muzzolini (CH), Susan Forscher Weiss (US)

“Musical Iconography”: Björn R. Tammen (AT)

“Shostakovich and His Epoch”: Olga Digonskaya (RU), Pauline Fairclough (UK)

“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 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, or when subscribing to online resources;
- 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. In 2023 the IMS introduced a new membership fee structure that abolished the old flat-rate fees and replaced them with a sliding scale of **membership fees tied to the Gross Domestic Product of the country of residence**. And just as before, 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.

Stay connected to the world of musicology!

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