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Message from the President

Dear Members of the International Musicological Society,

The year 2014 was full of important events for our Society and I would like to recall some of them now, as I approach completion of the first half of my presidential term. The IMS Study Groups are in very good health and many are working intensively. By some fortuitous coincidence, three of them held their annual meetings in Italy during 2014: Seventeenth-Century Venetian Opera and Cavalli (chaired by Ellen Rosand), Transmission of Knowledge as a Primary Aim in Music Education (chaired by Giuseppina La Face Bianconi), both of which met in Bologna during two different weeks in May, and Cantus Planus, the oldest IMS Study Group, which, under the auspices of the Fondazione Levi, met in Venice in July.

The first conference of ARLAC, the IMS Regional Association for Latin America and the Caribbean, founded in Rome during the 2012 IMS Congress, took place in Havana March 17–21, 2014 and was a landmark event. During an entire week, over a hundred musicologists, both senior and young, coming from almost all northern, central, and south American countries, met to discuss “Latin America and the Canon” in an extraordinarily charming atmosphere with colleagues from around the globe (23 countries), including the Bureau and Directorium of the IMS, which was represented by its president and two vice presidents. You can read the passionate report on the Cuban event by Malena Kuss, IMS Vice President and Coordinator of Regional Associations and Study Groups, one of the protagonists of the big success of this enterprise. I wish to warmly thank Malena and her Cuban counterpart, our member María Elena Vinueza, Vice President and Director of Music at Casa de las Américas, the institution hosting the entire conference. Where else can you end each long day, full of interesting papers and sessions, with a collective dance involving all the participants? In some curious way, IMS anticipated the opening of a new era in international collaboration, as announced a few days ago by President Obama, given that Malena Kuss had invited heads of international projects and societies for whom the occasion marked their first visit to the island. In any case, thanks to the ARLAC/IMS conference in Cuba, many young musicologists from the area became new IMS members. During the meeting in Havana, and at my initiative, Egberto Bermúdez from Colombia was invited to chair a newly created IMS Study Group on Early Music and the New World.

Another cluster of events that highlighted the presence of IMS took place in October in three important cities: Zagreb, Ljubljana, and Istanbul. At each event I was invited to give opening addresses in the name of IMS. A common topic linked the
three conferences, namely identity as coalescing in the dynamic context of music migrations. The first conference, on “Music Migrations and Cultural Transfer: People, Markets, Patterns, Styles,” was held on 14-15 October in Zagreb (at the Croatian Academy of Sciences and Arts) within the context of the European project on “Music Migrations in the Early Modern Age: The Meeting of the European East, West, and South,” financed by the European program HERA and including participants from Croatia, Slovenia, Poland, and Germany, most of whom are IMS members. Only a few days later, on 20-21 October, a second conference, on “Itineraries of Musical Manuscripts and Prints in Modern Europe,” had been organized in Ljubljana (by the Slovenian Institute of Musicology) within the same HERA project. The travels of music sources and displacements of musicians around Europe in the modern age were two aspects of the same crucial movement that contributed considerably to the creation and diffusion of a European identity in music. The meeting in Istanbul on 23-25 October differed from the previous two conferences in that it was conceived as an sequel to the topic chosen for the IMS Quinquennial Congress in Rome (2012), namely “Identities: An Interdisciplinary Approach” (MIAM and Istanbul Technical University). I was especially pleased with the decision of conceiving the meeting as a rare occasion to gather young musicologists from the Mediterranean area (it was an “International Graduate Student Conference”), which was reached during a nice discussion between the chief organizer of the conference, Alexander Charkiolakis, and myself as representative of IMS. In my keynote address for Istanbul, entitled “Musics, Musicologists, Identities,” I started from the topic of “Orientalism” in musicology today, less-studied and underestimated after the death of Edward Said, which I consider a crucial point of departure for new perspectives on historical musicology in the Middle East, in particular the Arabic countries on the Mediterranean Sea. I took the occasion to mention the tragedies of the Armenians and Kurds caught in the political strife besetting present-day Turkey.

The reflection on the positive role of historical musicology in those lands shaken by continuous wars and unthinkable violence originated in my mind after my first visit as president of IMS to Palestinian lands, in February 2014. Thanks to the Italian Foreign Affairs Ministry (Cooperation Office), I was able to visit, among others, the Bethlehem branch of the “Edward Said” National Conservatoire of Palestine (part of the Birzeit University, on four branches), directed by the Italian musician Michele Cantoni; the Christian Music School “Magnificat,” run by Franciscan Friars in the heart of the old city of Jerusalem near the Holy Sepulchre; and the Music School “Al Kamandjati” created in the Palestinian Camps by Ramzi Abduredwan (I visited the central site in Ramallah). Notwithstanding the oppressive atmosphere of the wall and the tension that after a few months was to deflagrate into the tragic Gaza conflict, I learned a lot...
about the importance of music in current Palestinian society: they use the music as a means of preserving national identity, and, in the near future, almost all children in the Palestinian camps will receive a music education. However, they don’t have musicologists, since musicology at any level is simply not included in the curricula of the Conservatoire or the University. In fact, the three institutions I visited got sufficient financial support to buy instruments and pay good music teachers, but they have no books on music or musicological resources at all. A specific IMS Regional Association for Mediterranean Countries, presently planning its first meeting in 2015, could redress these kinds of problems.

The reflections on the role of historical musicology in difficult lands crossed my mind with an extraordinary project in preparation which I announced in Cuba, entitled the “Anglès Project,” wherein IMS will collaborate with the Pontificio Istituto di Musica Sacra in Rome. Following the main paths of early modern European colonialism in Latin America, Africa, and Asia, the project will identify young scholars from those areas who, if interested in being trained in Rome or elsewhere with special fellowships, would acquire the skills to research collections representing the musical legacy of European-driven Catholic presence in the respective countries. The project already has received the patronage of the Pontifical Council for Culture, on whose music committee I represent IMS.

The main event for 2015 is the IMS Intercongressional Symposium, to be held as a joint IAML/IMS conference in New York on the timely topic of “Music Research in the Digital Age,” and the occasion on which both societies will celebrate 50 years of RILM. A preliminary version of the program will be available shortly on both IMS and IAML websites. Once again our Vice President Malena Kuss, chair of the IMS Program Committee, has been working restlessly on this fantastic event. Following her visit with past and present presidents of the American Musicological Society at the 2014 annual meeting in Milwaukee, we are pleased to announce that AMS accepted her invitation to organize a session at this conference, which not only highlights the prominence of AMS in promoting groundbreaking research, but also our excellent relationship with our Sister Society in the United States. Chaired by Ellen T. Harris, AMS President, the session will feature former AMS and IAML/US presidents. Another nice and very important collaboration is in progress with ICTM: I will participate in the next world conference of ICTM in Astana, Kazakhstan, which will take place in July. The calendar for the New Year is already full of interesting meetings. The most immediate will take place in Cartagena, Colombia, on January 19-21. Organized by Egberto Bermúdez (Universidad Nacional de Colombia), it will combine presentations by the Research Center for Music Iconography (founded by Barry S. Brook and now directed by Zdravko Blazekovic), as well as Dinko
Fabris (President of IMS), with the second meeting of the IMS Study Group on Early Music and the New World, chaired by Egberto Bermúdez and created in Cuba. After the rich experience of colonial Cartagena in Colombia, the IMS Study Group on Tablature in Western Music will hold an important meeting on April 23-24 at the Schola Cantorum Basiliensis, the prestigious institution now directed by Pedro Memelsdorff and the official research site of IMS. For August and September, biennial meetings of the IMS Regional Associations for the Study of Music of the Balkans (in Sofia) and Eastern Slavic Countries (in St. Petersburg) have been announced, and, on 4-6 December, the IMS Regional Association for East Asia will meet in Hong Kong. The end of my term, in 2017, will be marked by the IMS Quinquennial Congress in Tokyo, under the co-responsibility of Vice President Ryuichi Higuchi and Directorium member Daniel Chua. All these achievements are possible thanks to the spirit of collaboration and enthusiasm of the entire IMS Bureau, and, in particular, of our dear Secretary General Dorothea Baumann. With so many activities and the feeling of positive energy in our discipline, I can wish all of you a Happy New Year 2015 full of music!

Dinko Fabris
President IMS 2012-2017
Rome-Naples, Italy

Inaugural ceremony, conference of the IMS Regional Association for Latin America and the Caribbean, Havana, March 17, 2014. From left to right: Malena Kuss, Coordinator and IMS Vice President; Julio Mendivil and Melanie Plesch, jurors, Casa de las Américas Musicology Prize; María Elena Vinueza, Director of Music and Vice President, Casa de las Américas; Roberto Fernández Retamar, President, Casa de las Américas; and Dinko Fabris, President, IMS, delivering the opening address.
IMS Regional Associations

Regional Association for East Asia

Next meeting
The IMS Regional Association for East Asia (IMS-EA) will hold its 3rd Biennial Conference on the topic “The Enterprise of Musicology: Trends in our New Age” in Hong Kong, 4-6 December 2015. Submission Deadline is 10 April 2015, 21:00 (UTC+8).

Musical and musicological trends are ever changing with evolving sociological, economic, and political climates; at the same time, trends can also be geographic-specific. IMS East Asia 2015 sets out to examine current trends of musicological thoughts, and in particular, ‘Asian trends’ – if such a phenomenon could be discerned. Asian countries are some of the fastest growing in the world: in technology, in science, in cultural development, and in educational innovation. Are such elements influential factors in musicological trends in Asia and world-wide?

IMSEA 2015 would like to call for papers to brainstorm themes associated with such thoughts; they could embrace:

- New approaches to music performance
- Interdisciplinary, and multi-disciplinary practices
- Concepts and histories of music theory
- Technology in music
- Science(s) of music and music-practice
- Practice as research / performance-based research
- Asian studies
- Orientalism
- Popular music in East Asia
- The musician as creative entrepreneur

DEADLINE: Friday, April 10, 21:00 (UTC+8). To avoid online problems, please submit at least 24 hours before the deadline.

AUTHOR NOTIFICATION: Friday, May 15, 2015.

PARTICIPATION: Faculty, graduate students, and independent scholars are all welcome. An individual may submit no more than one proposal in each category.

PANEL: Among the categories, panels are especially encouraged, in particular those with researchers from different regions / disciplines. The organizer of a panel should act as the corresponding author and submit the proposal as a package that includes the abstracts of each paper as well as a rationale of the whole.

LENGTH: Max. 250 words for each abstract or rationale.

LANGUAGE: English

ENCODING: Only plain text without any formatting.
SUBMISSION: Only online through the following links (accessible during the submission period stated above); submissions by post or by e-mail are not accepted. Each abstract should include its author's name, institutional affiliation, telephone number, and email address. PLEASE FOLLOW ALL INSTRUCTIONS IN THE FORMS CAREFULLY.

Categories
1. Panel Session: 90-min./3-papers or 120-min./4-papers; panels with researchers from different regions or disciplines are encouraged.

http://www.imsea2015.org/#call-for-papers/cl5n

Organizing Committee
Chair: Dr. Giorgio Biancorosso (School of Humanities [Music], HKU); Prof. Helan Yang (Music Department, Baptist University); Dr. Kim Youn (School of Humanities [Music], HKU); Dr. Jose Neglia (School of Humanities [Music], HKU); Mr. Chris Pak (HKAPA).

Programme Committee
Chair: Prof. Lee Tong Soon (Head, Music Department, CUHK); Prof. Lee, Kyung Myun (Convergence Science and Technology, Seoul National University); Dr. Waseda, Minako (Tokyo University of the Arts); Dr. Nathan Seinen (Music Department, CUHK); Dr. Lu, Hsin-Chun (Ethnology, Academia Sinica, Taipei).

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

Report 2014
Between March 17 and 21, 2014, over a hundred musicologists from Latin America and the Caribbean converged on Havana for the first conference of the IMS Regional Association, founded in Rome on July 3, 2012, during the 19th quinquennial Congress of the International Musicological Society. Its mission is to disseminate musicological research from Latin America and the Caribbean through publications, translations, and international conferences. While broadening contexts of information exchange, it will also promote initiatives that can lead to greater integration of perspectives from scholars in the region into communication networks of global reach (visit www.ims-online.ch for a trilingual mission statement and list of members). Communications are handled by a mailing list server administered since 2012 by founding member Juan Pablo González Rodríguez, to whom all of us are indebted.

The conference, hosted by Casa de las Américas, took place in conjunction with
the 14th edition of Casa’s Musicology Prize and its concomitant 8th Colloquium on Musicology. We wish to thank María Elena Vinueza, Director of Music and Vice President, Casa de las Américas, for unlimited hospitality and boundless generosity. The theme of the conference, “Latin America and the Canon,” attracted provocative position papers from scholars hailing from Europe, Asia, and the Americas. In addition to members of the Directorium of the International Musicological Society, who held their annual meeting at the Hotel Nacional de Cuba on March 16, the conference was enriched by the presence of Svanibor Pettan, Secretary General, International Council for Traditional Music (ICTM), who presented a lecture on the history of that organization and his intention to establish closer ties with IMS. In an effort to introduce Cuban musicologists and librarians to worldwide projects of bibliographic control and promote the inclusion of information on Cuba into international databases, Malena Kuss, coordinator of the ARLAC/IMS conference, invited Barbara Dobbs Mackenzie, Editor-in-Chief of RILM, Director of the Barry S. Brook Center for Music Research and Documentation (both at The Graduate Center, The City University of New York), and, since July 2014, President of the International Association of Music Libraries, Archives, and Documentation Centers (IAML); H. Robert Cohen, Director and Founder of RIPM; Klaus Keil, Redaktionsleiter, RISM; and Antonio Baldassarre, President, Association RIdIM. Their presence led to fruitful encounters with music librarians and heads of archives, such as Laura Vilar Álvarez, Director of CIDMUC (Centro de Investigación y Desarrollo de la Música Cubana); Jesús Gómez Cairo, Director of the legendary Museo Nacional de la Música; and Arien González, Director of the Library, Casa de las Américas. The Program Committee, composed of Gonzalo Camacho (Mexico), Daniela Fugellie (Chile/Germany), Juan Pablo González (Chile), Grizel Hernández (Cuba), Victoria Eli Rodríguez (Cuba/Spain), Malena Kuss (USA/Argentina), Ilza Nogueira (Brazil), Javier Marín (Spain), and Héctor Rubio (Argentina), chaired by Egberto Bermúdez (Colombia), combined the expertise of historical musicologists and ethnomusicologists.

Simultaneous sessions for five consecutive days covered a broad range of perspectives on processes of canon construction, inclusive of interactions among the academic, urban popular, and traditional semantic fields. In the words of Leonardo Waisman, whose “One we all know: Construction and functions of the musical canon in Argentina’s folklore” set precedent by probing discursive constructions of domains, “The canon, understood as an array of works, encompasses those most frequently heard and performed; understood as norm, the canon is an abstraction inferred from those works, which anoint the esthetic principles embodied therein, rendering them essential to the culture of a specific community.” In general terms, approaches to processes of canon construction placed special emphasis on
folklore and urban popular music, thereby differing fundamentally from comparable inquiries, such as the massive and stimulating Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch, edited by Klaus Pietschmann and Melanie Wald-Fuhrmann (2013), which stands as a summa of mostly European contributions to the subject. Abstracts will be posted on the ARLAC/IMS website, presently in preparation by the Chilean scholar Agustín Ruiz Zamora.

Several celebrations left lasting testimony to the hedonism of musicologists. EGREM (Empresa de Grabaciones y Ediciones Musicales), Cuba’s oldest and most prestigious recording company, founded on March 31, 1964, hosted a dance to celebrate its 50th anniversary for all conference participants on March 18. The following night, and preceded by a memorable rumba led by Justo Pelladito’s Ensemble Afroamérica held outdoors at CIDMUC, the Italian Ambassador to Cuba, His Excellency Carmine Robustelli, offered a reception at his lavish residence in memory of Claudio Abbado, who had supported the Cuban early music ensemble Ars Longa, which performed gripping renditions of Gesualdo’s music in the marbled halls of his home. Present was Pedro Memelsdorff, Director of the Schola Cantorum Basiliensis, who flew to the island for 24 hours in order to participate in a session on early music at which Dinko Fabris introduced the Progetto Higini Anglès, which will train young musicologist at the Pontifício Istituto di Musica Sacra in Rome in order to recover the cultural legacy of Jesuit missions throughout Latin America, Asia, and Africa. On Thursday night, the legendary tres player Pancho Amat and his Cabildo del Son performed at the Museo Nacional de la Música, whose proximity to Vieja Habana and Hemingway’s La Floridita found many scholars alternating daiquiris with severely amplified renditions of Cuban classics. The conference’s finale was a volcanic eruption by Los Van Van, Cuba’s most widely recognized post-revolutionary pop music group, which, led for many years by bassist Juan Formell (1942–2014), broke barriers of decorum as a circumspect audience pushed chairs aside to join in a unrestrained display of self-expression.

**Next meeting, 2016**

Following the decision of a virtual assembly of members, the second conference of ARLAC/IMS will take place in Santiago de Chile, **January 12–16, 2016**. The Universidad Alberto Hurtado, located in the heart of the city, will serve as host institution for this important congress.

**Coordinator:** Malena Kuss (Professor of Musicology Emeritus, University of North Texas, Denton; Vice President, IMS) malena.kuss@gmail.com
Regional Association for the Study of Music of the Balkans

2014
MIAM, the Centre for Advanced Studies in Music of the Istanbul Technical University, hosted the International Graduate Students conference in Istanbul, Turkey, from 23 to 25 October, 2014, under the auspices of the International Musicological Society. The theme of the conference was "Identities: An Interdisciplinary Approach." The keynote speech was given by Professor Dinko Fabris, President of the International Musicological Society. cfp à http://identities2014.itu.edu.tr/index.html

Scientific Committee:
Prof. Şehvar Beşiroğlu
Prof. Dinko Fabris
Prof. Evi Nika-Sampson
Assoc. Prof. Robert Reigle
Dr. Jane Harrison
Dr. Paul Whitehead
Alexandros Charkiolakis
Organization Committee:
Prof. Şehvar Beşiroğlu
Alexandros Charkiolakis
Berna Anil
Yaprak Melike Uyar
Ozan Sarier
Burak Onur Erdem
Selim Yavuz
Erdem Şimsek
Mustafa Kemal Özkul

Forthcoming activities in 2015:
Co-chaired by Prof. Dr. Tilman Seebass, IMS Past President and member of the IMS Bureau, and by Prof. Dr. Svetlana Kujumdzieva, Bulgarian Academy of Sciences, National Academy of Music, Sofia, a round table on “Greater Europe and the activities of the IMS Regional Association for the Study of Music in the Balkans” will take place on August 31–September 4, 2015, in the context of the 11th International Congress of South-East European Studies. The official working languages of the congress are English and French. It is possible to participate in the discussions also in German, Italian, and Russian. Communications should be addressed to:
Tilman Seebass
Tilman.Seebass@uibk.ac.at
or Svetlana Kujumdzieva
svetk90@hotmail.com with copies to the Congress e-mail:
congress2015@balkanstudies.bg and the Association Internationale d'Études du Sud-Est Européen e-mail:
congress2015@aiesee.org

For further information on the participation fee, the program and all other relevant details, please visit the congress website:
Regional Association for Eastern Slavic Countries

Next meeting

*Working on Composers’ Collected Works.*
*International symposium, St. Petersburg (Russia), September 2-6, 2015*

Throughout history, critical editions of composers’ collected works have mirrored current achievements in musicology, such as approaches to music philology and their respective methodologies. Critical analysis and renewal of collected works are basic to our knowledge of a composer, his or her daily life and working conditions, providing a point of entry into the compositional process and enriching biographical studies. Cultural and historical layers of our work are supported by information about the creative process, environment in general, and interaction with others. Different authors’ reflections allow us to think about perception of the surrounding world, self-perception, and self-identification. Editors’ and composers’ versions should be subjected to comparative studies. New facts and new documents show us the importance of manuscript and text studies.

The IMS Regional Association for Eastern Slavic Countries has organized an International symposium entitled “Working on Composers’ Collected Works,” which will take place at the Russian Institute of Fine Arts in St. Petersburg, from 2 to 6 of September, 2015. During the Symposium, two IMS study groups (“Shostakovich and His Epoch,” chaired by Olga Digonskaya; and “Stravinsky between East and West,” chaired by Natalia Braginskaya) will conduct their research sessions. One of the days will be dedicated to the anniversary of Pyotr Tchaikovsky (chaired by Polina Waldman).

Free papers by specialists in different areas of research are welcome. In addition, the organizers will include keynote addresses and lectures by experts in these three composers.

Organizing Committee:

Liudmila Kovnatskaya (chair), Prof of the St Petersburg State Conservatory, Leading researcher of the State Institute of Fine Arts (St Petersburg); Elena Tretiakova, deputy rector of St Petersburg State Academy of Theatre, director of the Russian Institute of Art History St Petersburg; Lidia Ader, senior researcher of the Rimsky-Korsakov Memorial Museum-Apartment; Tamara Skvirskaya, head of Manuscript department of the Academic library in St. Petersburg State Conservatory; Natalia Braginskaya, assistant professor, head of the History of western music department, dean of Musicology department of St. Petersburg State Conservatory; Olga Digonskaya, senior researcher of the Glinka national museum consortium of Musical Culture and the Archive of Dmitry Shostakovich in Moscow; Galina Petrova, academic secretary of the Russian Institute of Art History.
(St Petersburg); Anna Porfirieva, head of the Music department of the Russian Institute of Art History (St Petersburg); Dmitry Schumilin, deputy director of the Russian Institute of Art History (St Petersburg).

The languages of the symposium are English and Russian. Free papers should not exceed 30 minutes plus 10 minutes are reserved for discussions. Free paper abstracts of 200 words as well as biographies of participants of 100 words should be sent to Lidia Ader by March, 15, 2015: lidiader@gmail.com.

Liudmila Kovnatskaya, chair

IMS Study Groups

Study Group on Cantus planus

The Study Group on Cantus Planus was founded in response to an initiative of the Directorium of the International Musicological Society. It meets at the international congresses of the IMS and independently in the intervening periods. Its Chair reports on its activities to the Directorium. Past chairs of the Study Group are Helmut Hucke, David Hiley, Ruth Steiner, Charles Atkinson, Barbara Haggh-Huglo, and Roman Hankeln; James Borders has been chair since April 2013. The Study Group’s email list contains 346 individual addresses.

Mission Statement

The objective of the IMS-SGCP is the advancement of research in fields relevant to the history and practice of liturgical plainchant as branches of learning and scholarship. In pursuing this objective, the IMS-SGCP encourages international cooperation and facilitates relations among researchers. A web site and periodic email announcements keep members informed about musicological projects in all countries.

Meetings in 2014

The Study Group held its 2014 meeting on the delightfully peaceful island of San Servolo, Venice, between 28 July and 1 August. The five-day meeting was co-sponsored by the Fondazione Ugo e Olga Levi and the Department for Historical, Artistic, Musical and Demo-anthropologic Heritage of the University of Padua. The organizers were James Borders (Cantus Planus, chair) and Nausica Morandi (Fondazione Levi and Università degli studi di Padova), who will also oversee the publication of the proceedings in coordination with scholars affiliated with the Levi Foundation. The call for papers netted
over a hundred abstracts for sessions on single topics, panel discussions, free papers, and posters on Western European and Eastern Mediterranean chant, as well as a session on polyphony. The program comprised twenty-seven sessions, most of them simultaneous, as well as a plenary business meeting, at which ideas for future meeting sites were discussed.

Publication
We are pleased to report that the Levi Foundation will sponsor the publication of the proceedings of the Venice meeting. A call for submissions will be issued shortly, with the objective of publishing the proceedings (in print and online) in the 2015 calendar year. The proceedings of the two previous Study Group meetings were published in 2012 and 2013.

Study Group on Cavalli and Seventeenth-Century Venetian Opera

Activities in 2014
The IMS Study Group on Cavalli and Seventeenth-Century Venetian Opera had its annual meeting at the University of Bologna, Alma Mater Studiorum, during the conference on “Cicognini, Cavalli e i viaggi del Giasone: In rotta verso l’edizione critica,” organized by Lorenzo Bianconi with the assistance of Paolo Cecchi on 13–14 May 2014. Papers were presented by Ellen Rosand, Robert Holzer, Álvaro Torrente, Andrea Garavaglia, Gabriele Bucchi, Sara Elisa Stangalino, Paolo Cecchi, Jonathan Glixon, and a working group animated by Nicola Badolato and Lorenzo Bianconi. A special session was devoted, as usual for the Study Group, to the Critical Edition of Cavalli’s Works, in progress at Bärenreiter Verlag. The first two volumes of the Edition published up to now, La Calisto edited by Álvaro Torrente with Nicola Badolato and Artemisia edited by Hendrick Schulze with Sara Stangalino, as well as the proofs of a third one, Orione, edited by Davide Daolmi with Nicola Usula (the published volume will appear in 2015), were presented in a special session of the conference, a Tribute to Ellen Rosand on the occasion of her retirement from Yale and of the appear-
ance of Italian translations of her master-works *Opera in Seventeenth-Century Venice* and *Monteverdi’s Last Operas: A Venetian Trilogy*. Among the participants in that session were Davide Conrieri, Paolo Fabbri, and Dinko Fabris. This was also the occasion to present other recent publications on topics related to the Study Group: Nicola Badolato’s *I drammi musicali di Giovanni Faustini per Francesco Cavalli* (Florence 2012); *I drammi musicali veneziani di Benedetto Ferrari*, edited by N. Badolato and V. Martorana (Florence 2013); *Readying Cavalli’s Operas for the Stage*, edited by E. Rosand (Farnham 2013); *Word, Image, and Song*, 2 vols. in honor of Ellen Rosand, edited by R. Cypress, B. L. Glixon, and N. Link (Rochester, 2013), and the facsimile of *Il novello Giasone* by Cavalli and Stradella, edited by Nicola Usula (Milan 2013 “Drammaturgia musicale veneta”, 3) as well as the live recording of the production of the same opera produced in Martina Franca, 2013.  

Other meetings and productions during 2014 that were of interest to Study Group members included the international seminar on “*Gli amori d’Apollo e di Dafne* and 17th-Century Concepts of Character,” organized by the Nordic Network for Early Opera and the Stockholm-based research group Performing Premodernity, in Copenhagen (23-24 February 2014) on the occasion of the first modern production in Danish of Cavalli’s *Gli amori di Apollo e di Dafne*, with the participation, among others, of Magnus Tessing Schneider (organizer and director of the opera performed in the historical Theatre of Copenhagen, 1767), Dinko Fabris, Nicola Badolato, Olivier Lexa, Jean-François Lattarico, and Deda Colonna. In March and July there were two day-long conferences organized by the Venetian Centre for Baroque Opera. The first took place in Paris, at the Istituto Italiano di Cultura on 28 March 2014, on “I musicisti veneziani e italiani a Parigi (1640-1670)” (atti online at [http://www.vcbm.it/it/page/research](http://www.vcbm.it/it/page/research)); the second was held in Venice, at the Teatro La Fenice on 12 July 2014, on “A metà secolo. L’apogeo di Francesco Cavalli fra drammaturgia e musica sacra (1650-1656)” (proceedings to be published on the same website), on the occasion of the modern production of Cavalli’s *L’Eritrea* in Ca’ Pesaro (8, 10, 11 July), co-production with the Fondazione La Fenice. In 2014, a member of the Study Group, Sara Stangalino, was appointed Scientific Director of the Venetian Centre.

**Information about the next meeting**
The next meeting of the Study Group will be organized in France by Barbara Nestola (Centre de Musique Baroque de Versailles), on the occasion of the first modern production of the French version of *Xerse* (Lille, 1-2 October 2015), whose critical edition will be published in the Cavalli Edition.

President: Ellen Rosand
ellen.rosand@yale.edu, directors: Dinko Fabris dinkofabris@gmail.com and Álvaro Torrente atorrent@ghis.ucm.es
Study Group on Digital Musicology

Meetings in 2014
In 2014, the Study Group organised one meeting, which took place during the International Society for Music Information Retrieval Conference (ISMIR) in Taipei, Taiwan, on 27-31 October 2014

One of the activities on the last day was an Unconference Session, consisting of informal meetings on various topics. On behalf of the Study Group on Digital Musicology a 20-minute session was organised entitled “Digital Musicology and Music Information Retrieval,” which was immediately followed by a session entitled “Big Data for Music Analysis and Musicology.” Around 30 people attended both sessions. Abstracts of the sessions: https://groups.google.com/a/ismir.net/forum/#!forum/ismir2014-unconference-forum

There is no formal report on these sessions but collective session notes are available on Google Drive http://bit.ly/1sthmBh. A large part of the discussion was devoted to the problems of interdisciplinary collaboration between musicologists and MIR (Music Information Retrieval) scientists. A very prominent MIR researcher observed that “we [MIR researchers] need musicologists more than the musicologists need us,” referring to the lack of musical domain knowledge in the MIR field. It was generally agreed that preaching technology to musicologists is naïve and that future collaboration models should be based on mutual understanding and respect for disciplinary values.

Toward the end of 2013, a questionnaire was created about user needs in Digital Musicology and challenges for MIR. A brief report of the outcomes can be found on http://www.ppgia.pucpr.br/ismir2013/wp-content/uploads/2014/02/lbd4.pdf.

On 19 March 2014, more results, including a number of quotations, were presented at the Digital Music Lab Workshop on Analysing Big Music Data, organised by City University London: http://www.staff.science.uu.nl/~wieri103/presentations/WieringLondonDigitalMusicLabFinal.pdf.

The most important open problems in digital musicology seem to be:
1. data creation and tools to support this;
2. joint handling of scores and recordings; in terms of search, annotation and information extraction; 3. interfaces, usability and training.

Continuing this line of inquiry, Charles Inskip and Frans Wiering have created a second survey called “What Do Musicologists Do All Day” to investigate the use of technology in the daily work of music researchers in the widest sense. To participate in this survey, please go to https://opinio.ucl.ac.uk/s?s=34490.
Forthcoming meetings
Two meetings are scheduled for 2015. The IMS Study Group on Digital Musicology will meet on June 21, 2015 at the IAML/IMS joint conference “Music Research in the Digital Age,” to be held in New York June 21–26, 2015; and a second meeting is scheduled to take place during ISMIR in Málaga, Spain, 26-30 October 2015.

Frans Wiering, Chair, <f.wiering@uu.nl>, 15 December 2014

Study Group on Early Music and the New World / Música Antigua y Nuevo Mundo

The IMS Study Group on Early Music and the New World was created in Havana, at the first conference of the IMS Regional Association for Latin America and the Caribbean hosted by Casa de las Americas on March 17-21, 2014. The first meeting of the Study Group was co-chaired by IMS President Dinko Fabris y CONICET Principal Researcher Leonardo Waisman. Spearheaded by Fabris, the Study Group’s mission is to further knowledge about music in Latin America from the 16th to the 19th centuries, and also serve as the professional research branch of the “Progetto Higini Anglès,” which, supported by the Pontificio Istituto di Musica Sacra in Rome, intends to probe the cultural legacy of European missionaries in the Americas, Asia, and Africa, and also involve the Schola Cantorum Basiliensis for research into performance practice of early music. The theme of the session, “Musical sources for the study of Latin American colonial music: Experiences, challenges, and priorities” / “Las fuentes de música sacra colonial latinoamericana en la agenda musicológica: experiencias, desafíos y prioridades,” was introduced by Fabris, with conclusions by Waisman. Invited speakers included Javier Marín and Álvaro Torrente (Spain), Egberto Bermúdez (Colombia), Régis Duprat, Diósnio Machado Neto, and Paulo Castagna (Brazil), and Miriam Escudero (Cuba).

2015
The Study Group will meet twice in 2015. On January 19–22, 2015, it met in Cartagena, Colombia, in the context of a colloquium organized by Egberto Bermúdez on “Music iconography and music history in Europe and Latin America: Sources and problems.” Historiographical approaches to music iconography were presented by Zdravko Blazekovic, Director of the Research Center for Music Iconography (RCMI) at The Graduate Center, The City University of New York (CUNY) (“Visualization of ancient Greek and Roman instruments by 18th-century antiquarians” and “Musical instruments in late Medieval astrological maps”); IMS President Dinko Fabris (“Caravaggio e la musica” and “Parténope: De sirena a reina
de la ópera napolitana” / “Partenope da sirena a regina: il mito musicale di Napoli”); and Egberto Bermúdez (“Música popular y baile en Colombia, siglos XVII y XVIII: Fuentes iconográficas”). Lecturers on Latin American music historiography included Bernardo Illari (“Criollismos musicales peruanos: Orejón y Mesa,” and “Martin Schmidt (1694–1772), músico: Apuntes para una genealogía”); and Omar Morales Abril (“Para acabar los maitines qué haremos, qué haremos? Evidencias de teatralidad en la interpretación de chanzonetas y villancicos religiosos ibero-americanos durante los siglos XVII y XVIII” y “Gaspar Fernández: Su vida y obra como testimonio de la cultura musical novohispana a principios del siglo XVII”). Students in the Master’s Degree Program in Musicology at the Universidad Nacional de Colombia under the supervision of Egberto Bermúdez also presented iconographical perspectives on topics from Colombian music history.

The IMS Study Group on Early Music and the New World will hold an open session on “Patrimonial rights: Private and public music archives” at the forthcoming IAML/IMS conference in New York, June 21–26, 2015. Speakers include Egberto Bermúdez, Chair (Professor of Music, Instituto de Investigaciones Estéticas, Facultad de Artes, Universidad Nacional de Colombia, Bogotá); Yael Bitrán Goren (Director, Centro Nacional de Investigación, Documentación e Información Musical / CENIDIM, Mexico City); Álvaro Torrente (Professor of Music History, Department of Musicology, Universidad Complutense de Madrid; Director, Instituto Complutense de Ciencias Musicales [ICCMU], Madrid, Spain); Paulo Castagna (Professor and Vice-Coordinator, Post-Graduate Program in Music, Universidade Estadual Paulista Júlio de Mesquita Filho [UNESP], Brazil); and Omar Morales Abril (Director, ensemble La Capilla del Valle de la Asunción, Guatemala; Researcher, Centro Nacional de Investigación, Documentación e Información Musical / CENIDIM, Mexico City).

Chair, Egberto Bermúdez (Profesor Titular, Universidad Nacional de Colombia, Bogotá) demusica@gmail.com
Study Group on Italo-Ibero-American Relations

Meetings and ongoing activities,
2014
The IMS Study Group met twice in 2014. In the context of the first conference of the IMS Regional Association for Latin America and the Caribbean, held in Havana March 17–21, 2014, the RIIA Study Group organized a session on “Un futuro para los estudios de la ópera en América Latina” / A future for the study of opera in Latin America, also the title of Cetrangolo’s presentation. Members of the Group contributed the following papers:


The IMS Study Group also met in Venice and Padua (21–22 October, 2014), at a conference commemorating the establishment of IMLA (Istituto per lo studio della Musica Latino Americana) at the Università Ca’Foscari in Venice (Sede di San Sebastiano), the institution that coordinates the IMS Study Group. The event, “IMLA 1984–2014: Thirty years of musicological studies between the Americas and Europe,” included presentations by Cetrangolo, Fornaro, Enrique Cámara de Landa (Argentina/Spain), Clarissa Bomfim (Brazil), Stefano Gavagnin (Italy), and Michele Mescalchin (Italy). Invited guests included Sergio Durante (University of Padua).

Proceedings from the conference will be published on IMLA’s website www.imla.it
The newly created IMLA website will provide access to RIIA’s digitized materials.

RIIA’s anthology, The Paths of the Atlantic: Migration and music in the Río de la Plata, Brazil, and Spain, is in press. It will be published by the Universidad de la República in Uruguay, under the editorship of Marita Fornaro and Aníbal Cetrangolo.

RIIA is collaborating with Tarea, a project of the Universidad Nacional de San Martín (Argentina) concerned with the restoration
of curtains, on the establishment of a network that would inventory historic theaters in Latin America. The Study Group is also collaborating with RIDIM on the development of an iconographical database of opera in Latin America.

Forthcoming meetings
The next session of the RIIA Study Group will take place in New York, at the joint conference of IAML and IMS on Music Research in the Digital Age, June 21–26, 2015.

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Study Group on Music and Cultural Studies

Report 2014
The main activity of the IMS Study Group on Music and Cultural Studies in 2014 was the international conference on “Music in/on War: On the occasion of the First World War centenary,” held at the Sismanoglio Megaro (Greek Cultural Center) in Istanbul, on 20 September, 2014. A brief abstract of the conference’s content follows.

Music is a part of countless political, social, and cultural events, including conflicts such as revolutions and wars. Within the framework of imperial conquests aimed at neighboring as well as distant lands, historical battles and wars of liberation have been followed not only by negative consequences, but also by redefinitions of geopolitical boundaries and cultural exchanges of various kinds. Among them were migrations and exchanges of music instruments, scales, and vocal and instrumental repertoires, to mention just a few. With the modernization of arms in World War I and with nuclear weapons in World War II, longer time periods were needed to overcome mass tragedies, huge human loss, and natural catastrophes. Many musical works have echoed cataclysmic events, patriotic feelings, and intimate suffering.

The conference’s topic was considered from two main perspectives. On one hand, the role of music and music historiography during revolutions and wars was analyzed through the example of the 1848 Revolution and World War I in Slovenia and Greece. The experience of World War II was represented by two case studies: 1) the music by the Lithuanian/Russian composer Jurgis Karnavičius (1884–1941), and 2) the published volumes of Musik im Kriege. On the other hand, a group of papers was dedicated to ways of memorializing Ottomans during the Habsburg Monarchy (Agram/Zagreb, Vienna), the
First Austrian Republic (Vienna), and today’s Republic of Austria (Mogersdorf). The conference included the following papers divided into two sessions:

**I War in sounds and words**

Barbara Boisits (IKM, Österreichische Akademie der Wissenschaften Wien; Kunstuniversität Graz): The music of the Revolution of 1848; Leon Stefanija (Department of Musicology, University of Ljubljana): First World War and music in Slovenia; Alexandros Charkiolakis (MIAM – Istanbul Technical University): Inspiration from the Macedonian front: Symphony no.1 "of Manliness" by Manolis Kalomiris; Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre, Vilnius): Escaping war: Transformations of the Silver Age aesthetics in wartime music by Jurgis Karnavičius (1884–1941); Antonio Baldassarre (Department of Music, Lucerne University of Applied Sciences and Arts): Writing in times of war: ‘Musik im Kriege’, a document of German-speaking musicology.

**II The battles with Ottomans in the Habsburg/Austrian cultural memory**

Tatjana Marković (Universität für Musik und darstellende Kunst Wien; University of Arts, Belgrade): The Siege of Szigetvár in Croatian cultural memory: Celebrating 300th anniversary (1566–1866); Cornelia Szabo-Knotik (Universität für Musik und darstellende Kunst Wien): When musicology went popular: Remembering Vienna’s first Turkish Siege 1929; Anita Mayer-Hirzberger (Universität für Musik und darstellende Kunst Wien): The belated commemoration of the liberation from the Turkish Siege (1934); Norbert Mayer (Die Presse, Wien): The Battle of Mogersdorf.

The papers presented and additional articles by other authors will be published in both printed and electronic versions of the Study Group’s journal (Music and Cultural Studies) whose website is presently being developed.

**Information on future meetings**


The planned activities for 2016 also include a conference of the Study Group in Switzerland organized by Antonio Baldassarre.

Tatjana Marković, chair, markovic@mdw.ac.at, Penzinger Strasse 25/12, AT-1140 Wien, Österreich
Participants in the International conference on “Music in/on War: On the occasion of the First World War Centenary,” at the Sismanoglio Megaro (Greek Cultural Center), Istanbul, 20 September 2014

Study Group on Music and Media (MaM)

Report on the 6th Music and Media meeting (Dijon, 1-2 July 2014)

After previous annual conferences in Amsterdam, Berlin, Lisbon, Turin, and Ottawa, the IMS Study Group on Music and Media (MaM) organized a two-day conference in Dijon, France, in collaboration with the Université de Bourgogne and Université de Rennes 2. Via an open call, academics, practitioners and postgraduate students were invited to submit papers and/or panel proposals on the following areas of interest, including (but not limited to): Rewriting music for film; Early French cinema (productions in Épinay-sur-Seine a.o.); Film noir; Jazz as soundtrack; Methodologies for the study of film soundtracks. Proposals in both English and French were welcomed. The conference took place on July 1 and 2 in the Amphithéâtre Scelle of the University of Burgundy. Seven sessions were programmed around the following topics: Voicing / Rewriting; Jazz as Soundtrack; Mediated Images and the Language of Music; From Ads to Opera; Mediated Music for Younger Audiences; Alternative Scenes; On the Dark Side: (Neo-)Noir and Horror. In addition to panel discussions, twenty papers were presented by scholars from eight countries in Europe and North America.

Philippe Gonin delivered a keynote talk entitled “Jazz et cinéma ou les représentations de noirs et du jazz dans les films
promotionnels et les cartoons des années 1930: Points et contrepoints.”

The program committee of the 6th meeting of the Study Group was formed by James Deaville (Carleton University, Ottawa, Canada), Laurence Le Diagon-Jacquin (Université de Rennes 2, Université de Bourgogne), Michael Saffle (Virginia Tech, Blacksburg), and Émile Wennekes (Utrecht University).

**Forthcoming meetings**
The 2015 MaM meeting will take place in Vienna (November 25-28), in collaboration with the Institute for Analysis, Theory, and History of Music (University of Music and Performing Arts Vienna). The theme of this joint conference will be ‘War of Media – Media of War: The Importance of Music and Media for Propaganda in Times of Change."

Émile Wennekes, Chair, Study Group on Music and Media (MaM), Utrecht University, Muntstraat 2A, NL 3512 EV Utrecht, The Netherlands

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**Study Group on Music, Memory and Migration in the Post-Holocaust Jewish Experience**

“Music, Memory and Migration in the Post-Holocaust Jewish Experience” is an international collaboration initially funded by the Worldwide Universities Network (WUN), and based at the University of Leeds. In its initial constitution, it brought together the expertise and experience of scholars and practitioners based at the following institutions: University of Leeds; Leeds College of Music; University of York;
Royal Northern College of Music; New York University; Sydney Conservatorium, University of Sydney; The Isaac and Jessie Kaplan Centre for Jewish Studies and Research, University of Cape Town; US Holocaust Memorial Museum, Washington D.C.; The South African Holocaust and Genocide Foundation.

The group now seeks to expand its remit beyond this initial foundation world to become truly global in nature. To this end, we have already begun research and performance collaborations with museums, archives and universities in Poland, the Czech Republic, Germany, Ukraine, Russia and Belgium. In the fullness of time we anticipate interest from a wide range of scholars in many countries, and are open to all who are interested in the impact of the Holocaust on music, whether directly (music composed in the Concentration Camps, etc.), or indirectly through enforced migration. Our first international group event was the conference “Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century,” held at the University of Leeds, UK, on 6th–8th July 2014.

The decision was taken to form an IMS Study Group, following Stephen Muir’s discussion of the matter with Malena Kuss (Vice President of the IMS and Coordinator of IMS Study Groups) and other members of the IMS Directorium, and the IMS’s subsequent agreement to the formation of such a Study Group, on June 7, 2014.

**Group aims, context**

- preserving, performing, and re-animating Jewish music and related works created during or thought lost in the Holocaust;
- exploring the impact of migration on music and memory/memorialization, with specific emphasis on the Holocaust’s impact;
- stimulating the creation of new works and adaptations from contemporary scholars and practitioners, based on these works and experiences;
- disseminating research outcomes to the wider community, particularly beyond academia;
- engaging students and early-career researchers;
- developing high-quality sustainable international partnerships.

The group stems from a number of different activities, primarily group leader Stephen Muir’s WUN Research Mobility-funded ethnographic investigation of South African Jewish choral music (Cape Town, 2012, supported by the Isaac and Jessie Kaplan Centre for Jewish Studies and Research at the University of Cape Town), and also the conference of music from the Terezin Concentration Camp(Leeds College of Music, 2012), organised by David Fligg. Whilst individual researchers have undertaken similar small-scale projects, a coordinated international endeavour brings richer, more diverse opportunities. For example, Jewish music in South Africa and Australia has been particularly neglected, even though substantial private collections exist there, and partnerships with scholars and organisations in those areas bring the
possibility of accessing previously-unexplored sources and communities.

**Collaborative expertise**

The initial group of collaborators, from high-ranking organisations around the world, bring a variety of complementary contributions to the project, including: archival research; musicology; theatrical research and practice; historical research; curatorial expertise; musical performance expertise; and composition expertise.

The founder members of the group are as follows: Stephen Muir, University of Leeds; Michael Beckerman, New York University; David Fligg, Leeds College of Music; Richard Freedman, Director, South African Holocaust and Genocide Foundation; Linda Merrick, Royal Northern College of Music; Lisa Peschel, University of York; Milton Shain, University of Cape Town; Joseph Toltz, Sydney Conservatorium, University of Sydney; Bret Werb, US Holocaust Memorial Museum, Washington D.C.

The group’s first year has consisted of individual and collaborative research and performance activities, all building to a conference at the University of Leeds, “Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century,” 6th–8th July 2014

[http://www.mmm.leeds.ac.uk/conference](http://www.mmm.leeds.ac.uk/conference).

**Other group activities have included:**

· Holocaust Memorial Day performance, Leeds Town Hall, 27 January 2013
· Schools Outreach on Music in Holocaust, 30 January 2013
· Royal Academy of Music Czech Series Lecture, ‘Melody, Passion and Persecution’, 18 February 2013
· ‘Music and Power’ symposium, Miami University, Oxford, Ohio, 28 February–2 March 2013
· Research and networking meetings in Washington DC and New York City, March 2013
· Collaborative research visit, University of Wisconsin-Madison, March 2013
· Archival research, Auschwitz and Fürstengrube Concentration Camp archives, April 2013
· Archival assessment visits to Italy and Romania, May 2013
· Archival research, Jewish Museum and Rafael Schächter Institute, Prague, 5–9 June 2013
· Audience response testing during experimental performance of Terezín play The Smoke of Home, University of York, 13 & 16 June 2013
· Archival and ethnographic research visit, Cape Town, July 2013
· International Association of Jewish Genealogical Societies, 33rd Annual Conference, 4–9 August 2013
· Royal Musical Association Annual Conference, 2013: panel on “Music, Memory and Migration in the Post-Holocaust Jewish Experience,” 19–21 September 2013
· Concert, ‘Songs from a Forgotten World: Jewish Choral Music, Old and New’, University of Leeds School of Music, 14 March 2014
The IMS Study Group’s inaugural meeting took place at the international conference *Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century* at the University of Leeds, UK, 6-8 July 2014.

The conference itself was attended by delegates from many different disciplines and from all corners of the globe. Funding and support for the conference was received from the Royal Musical Association, the Music and Letters Trust, and the Worldwide Universities Network. The programme consisted of eight sessions delivered by 25 speakers, two keynote lectures, two interactive performance workshops, complemented by choral and chamber concerts involving students of the School of Music at Leeds University and the Royal Northern College of Music. The scholarly scope of the conference ranged broadly through areas such as archive research, musicology, theatrical research and practice, literary analysis, historical research, curatorial research, musical performance and composition.

These diverse research areas were beautifully incorporated into the lectures of the two keynote speakers. The first keynote speaker, Lydia Goehr (Columbia University) cited sources from biblical stories, Puccini’s opera *La Bohème*, Murger’s novel *Le Vie de Bohème* and various films to draw a sophisticated correlation between exiles, Jews and Egyptians. The second keynote lecture from world-renowned Holocaust literature scholar Alan Rosen displayed a detective-like mastery in its magnification of detail. Using a Jewish calendar recovered from the Terezín/Theresienstadt Ghetto (sometimes labelled a Concentration Camp), Rosen analysed patterns that formed within this calendar, showing that time was transformative, with fast days turning into festivals that held the promise of redemption—an element much sought after in the despairing environment of a concentration camp.

Stephen Muir, chair, Senior Lecturer in Music, University of Leeds http://www.leeds.ac.uk/music/staff/sm/
Study Group on Music and Musical Instruments

The IMS Study Group on Music and Musical Instruments did not meet in either 2013 or 2014. A meeting is planned for 2015, under the chairmanship of Gabriele Rossi Rognoni, Curator of the Museum of Music, Royal College of Music, London, which includes collections of musical instruments, paintings, sculptures, and engravings. Formerly Professor of Musicology and Music History at the Università degli Studi di Firenze, he served as Curator of the Musical Instrument Department of the Galleria dell’Accademia in Florence (1998–2013). Presently he is Vice President of the International Committee for Museums and Collections of Musical Instruments (CIMCIM) of ICOM (International Council of Museums), corresponding member of the American Musical Instrument Society, and Board member of the Galpin Society.

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Study Group on Musical Iconography

Meetings in 2014
On 22 May 2014 a Study Day on “Musica e immagine nelle romanze del XIX secolo: Francesco Masini e Ciro Pinsuti tra Parigi, Londra e l’Italia,” was organized in Florence by Biancamaria Brumana (Perugia), in collaboration with the Doctoral Program “Pegasus” (Universities of Florence, Pisa, and Siena), and with the support of the Società bibliografica Toscana and the Ministero dei Beni e delle attivitá culturali. The Study Day was hosted by the Museo di Casa Martelli, which hosted an exhibition of 19th-century illustrated scores, complemented by a concert for piano and voices in which some of Masini’s and Pinsuti’s romances were given first performances in the modern age.
Several members of the IMS Study Group participated as speakers (and chairs) in two international conferences on musical iconography: “Neoclassical reverberations of discovering Antiquity” (Torino, 6-10 October 2014, organized by the ICTM Study Group for the Iconography of the Performing Arts and the Istituto per i Beni musicali in Piemonte), and “Music and figurative arts in the twentieth century” (Lucca, 14-16 November 2014, organized by Centro Studi Opera Omnia Luigi Boccherini).

**Forthcoming meetings**
The next international conference of the IMS Study Group on Musical Iconography will take place in 2016, coinciding with the tenth anniversary of its foundation (details to be announced in due time).

In October 2015, a Study Day on reverberations of popular music in the visual arts will be held in Lecce (Italy), organized by Daniela Castaldo, in collaboration with the Università del Salento; for the latter event a call for papers will be launched in early January.

Also in 2015, MedRen (Brussels, 6-9 July 2015) and the Musiconis conference on “The visual representation of speech, sound, and noise from Antiquity to the Renaissance” (Chartres, 11-13 June 2015) will involve active participation of Study Group members.

The IMS Study Group will be represented at the joint IAML/IMS conference on “Music research in the digital age,” to be held in New York 21–26 June 2015, by the participation of its chair, Nicoletta Guidobaldi, and member of the Steering Committee, Björn R. Tammen, in the session titled “Was lehren uns die Bildwerke’?: Music iconography from the pioneers to the present,” chaired by IMS President Dinko Fabris.

At the same conference, plans to organize a working meeting of the Study Group are in progress.

Nicoletta Guidobaldi, Chair, nicoletta.guidobaldi@unibo.it,
Dipartimento di Beni culturali, via degli Ariani, 1, I-48121 Ravenna, Italy;
Steering committee: Nicoletta Guidobaldi, Björn R. Tammen (Vienna), Alexandra Voutyra (Thessalonica).
Study Group on Shostakovich and His Epoch: Contemporaries, Culture, and the State

Annual report 2014
The last meeting of the Study Group on Shostakovich and His Epoch took place at the conference on “Sociocultural crossings and borders: Musical microhistories,” sponsored by the Lithuanian Academy of Music and Theatre in Vilnius, on 4–7 September, 2013. The proceedings of the conference are being published by the Lithuanian Academy of Music and Theatre in a volume edited by Ruta Staneviciute and Rima Povilioniene, under the conference’s title. Contributions on Shostakovich include “Dmitry Shostakovich and his Girlfriends” by Joan Titus; “Documenting the Myaskovsky-Shostakovich relationship” by Patrick Zuk; “Dmitri Schostakowitsch und der Einfluss Richard Wagners” by Johannes Schild; “Lithuanian-Russian musical connections: Orbits of interaction” by Leonidas Melnikas; “The chronicle of life and works of Shostakovich as a scientific and biographical genre: Problems of compilation and preparation for publishing” by Larisa Miller; “Some unanswered questions about prominent manuscripts by Shostakovich: Film music or symphony?” by Olga Digonskaya; “A forgotten scandal: The background and the origin of the first Italian stage production of Lady Macbeth by Shostakovich” by Yelena Petrushanska-Averbah; and “The Realized and unrealized premieres of Shostakovich’s works at the Bolshoi Theater in the 1930s and early 1940s” by Olesya Bobrik. There was also a lecture-meeting with Irina Shostakovich, the composer’s daughter.

Forthcoming meetings
The next meeting will be held in St Petersburg on 2-6 September, 2015, probably at the Rimsky-Korsakov Museum. The focus will be on discussion of editorial practices for the preparation of the New Collected Works, with speakers including Galina Kopytova, Olga Digonskaya, and Larissa Miller. Irina Shostakovich will be present.

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Study Group on Stravinsky: Between East and West

Annual report 2014
After the first four meetings of the IMS Study Group on Stravinsky: Between East and West (Minsk, Belorussia, 2009; Petrozavodsk, Russia, 2011; Rome, IMS Congress, 2012; and Vilnius, Lithuania, 2013), the Study Group did not organize meetings in 2014.

The papers presented by members of the Study Group at the conference in Vilnius (2013) have been collected and edited for publication. Plans for a new conference are under way. As announced in the 2013 annual report, the next meeting of the Stravinsky Study Group has been scheduled for 2-6 September 2015 in St. Petersburg, in the context of an IMS-sponsored regional conference that would include sessions on the edition of the composer’s complete works.

Co-chairs:
Natalia Braginskaya (St. Petersburg), nb-sky@yandex.ru,
Valérie Dufour (Bruxelles), vdufour@ulb.ac.be.

Study Group on Tablature in Western Music

Annual report 2014
The IMS Study Group on Tablature in Western Music did not meet in 2014.

Forthcoming meetings
Two meetings of the Study Group will take place in 2015. A meeting is being planned for April 2015 at the Schola Cantorum Basiliensis under the direction of Pedro Memelsdorff in Basel, Switzerland. In addition, a closed working meeting of the group will take place at the IAML/IMS joint conference on “Music Research in the Digital Age,” to be held in New York, June 21, 2015, at the Juilliard School of Music.

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Study Group on Transmission of Knowledge as a Primary Aim in Music Education

2014 Report
By Nicola Badolato on behalf of Giuseppina La Face Bianconi

Meeting of the Study Group, Bologna, May 29, 2014

The 2014 meeting of the IMS Study Group on Transmission of Knowledge as a Primary Aim in Music Education took place in Bologna on May 29, 2014, in the Dipartimento delle Arti (University of Bologna) and within the framework of the international conference on “Musicians and Musicologists as Teachers: How to Construct Musical Comprehension for Students,” sponsored by the IMS Study Group in collaboration with the Associazione “Il Saggiatore musicale” (http://www.saggiatoremusicale.it) and the Dipartimento delle Arti. Participants included Levon Akopjan (Moscow), Maria Teresa Arfini (Turin), Luca Aversano (Rome), Nicola Badolato (Bologna), Lorenzo Bianconi (Bologna), Carla Cuomo (Bologna), Maria Rosa De Luca (Catania), Paolo Fabbri (Ferrara), Dinko Fabris (Naples/Rome, President of the IMS), Edmund J. Goehring (London, Ontario), Oliver Kern (Frankfurt am Main), Giuseppina La Face Bianconi (Bologna), Francesco Luisi (Parma), Maria Luisi (Rome), Raffaele Mellace (Genoa), Pedro Memelsdorff (Basel), Elisabetta Pasquini (Bologna), Elena Petrušanskaja (Moscow), Serafina Sabatino (Frankfurt am Main), Svetlana Savenko (Moscow), Anna Scalfaro (Bologna), Paolo Somigli (Bolzano), Sara Elisa Stangalino (Bologna), Carlida Steffan (Modena), and Irina Susidko (Moscow).

Nicola Badolato briefly illustrated the ongoing work on a website devoted to the Study Group. Published in English and produced in collaboration with Enrico De Stavola (Bologna), the website will include information on mission statement, activities, publications, and any other topic related to the Study Group.


La Face Bianconi also reported on recent contacts with C. Matthew Balensuela, Editor-in-Chief of the Journal of Music History Pedagogy, an online, open-access publication of the Pedagogy Study Group of the American Musicological Society devoted to scholarly research on the teaching and learning of music history. At Balensuela’s invitation, La Face Bianconi and Badolato provided a report on the conference held in Bologna on May 29-30, 2014, along with some background
information on the IMS Study Group, which was published in the Journal of Music History Pedagogy, vol. 5, no. 1 (2014), pp. 153–156

La Face Bianconi also emphasized the need to promote intellectual exchange with groups of musicologists and music teachers from all over the world. Another goal of vital importance would be to encourage the writing of book reviews reflecting perspectives from different countries and languages. Lorenzo Bianconi mentioned two forthcoming essays: Antonio Serravezza’s “Educazione musicale ‘dialettica’: Un modello per ogni situazione? Riflessioni in margine a una lettura”; and Bianconi’s own “Superstizioni pedagogico-musicali: La storia ‘desaparecida’,”, to be published shortly in English in Musica Docta 4 (2015). Both essays focus on the importance of historical perspectives in music teaching. In this regard, Edmund J. Goehring added an important point: “History” is not to be understood as a mere “approach” to music, but must be conceived as a substantial reality.

Serafina Sabatino illustrated her own didactic project entitled “Canta l’opera e impara l’italiano,” launched in primary schools in Hamburg during the past school year. The project, which brings together the teaching of the Italian language, an approach to classical mythology, and the knowledge of an operatic masterwork, is based on Calzabigi’s and Gluck’s Orfeo.

Dinko Fabris, President of IMS, strongly supported Giuseppina La Face Bianconi’s efforts to expand the scope of international collaboration and strengthen ties with other academic groups pursuing common interests, such as the Study Group on Pedagogy of the American Musicological Society. Fabris also summarized the rules concerning the constitution, functioning, and running of IMS Study Groups:

1. all participants in IMS Study Groups are expected to join the IMS;
2. in order to enhance the cross-national dimension of the IMS and its Study Groups, meetings can take place in any of the five official languages of IMS: English, French, German, Italian, and Spanish; and
3. the Study Group is expected to organize periodical meetings (ideally once a year).

**Forthcoming meetings**

Concerning future meetings of the IMS Study Group on Transmission of Knowledge as a Primary Aim in Music Education, Levon Akopjan mentioned possible contacts with Russian institutions within two or three years; Oliver Kern talked about organizing a session in Frankfurt in 2015 or 2016; and Pedro Memelsdorff suggested a possible meeting in Basel (2017), in collaboration with the Schola Cantorum Basiliensis. Chaired by Giuseppina La Face Bianconi, the IMS Study Group on Transmission of Knowledge as a Primary Aim in Music Education will hold a closed working meeting at the forthcoming IAML/IMS joint conference on “Music Research in the
Digital Age,” to be held in New York at the Juilliard School, June 21–26, 2015. Details to be published at http://www.ims-education.net/home/meetings/new-york-2015/

Giuseppina La Face, Chair, Dipartimento delle Arti, formerly Dipartimento di Musica e Spettacolo, via Barberia 4, I-40123 Bologna (Italy) giuseppina.laface@unibo.it

Secretary General’s report

Publications of the Society in 2014

Meetings of the Bureau and Directorium
The IMS Bureau met twice, on 27 February, 2014, and on 7 June, 2014, in Basel.

The IMS Directorium held its 2014 meeting on March 16, at the beginning of the first conference of the Regional Association for Latin America and the Caribbean (ARLAC/IMS), held in Havana March 17–21, 2014.

Memberships
On 31 December 2014, IMS counted 936 members from 60 countries. A full list of members is available on the IMS website via <Member login> (access available to members in good standing).

Appeal for donations to the Outreach Fund
In order to support members whose papers have been accepted at IMS-sponsored conferences and reside in countries with soft currencies, IMS renews its appeal for donations. Contributions must be marked “IMS Outreach Fund” and can be sent together with payment of your membership fee, or separately to any of the IMS accounts.

Membership fees
Membership fees are as follows: regular/individual members, CHF 80.00; student members, CHF 40.00; emeritus members, CHF 60.00; institutions, CHF 120.00; lifetime memberships, CHF 1500.00. New membership categories: group memberships, the fees are CHF 125.00 for a minimum of 3 and a maximum of 5 members (please send an application with list of group members to the Secretary General, indicating the name of the person designated to receive Acta Musicologica; this “head” of the group also can be an institution; partners’ membership, CHF 120.00.
Archive of the IMS at the Schola Cantorum in Basel, Switzerland

We are reiterating our call for donations of documents for the IMS Archive at the Schola Cantorum in Basel. These can include congress reports, program books, other IMS-related publications, correspondence and documents, photos, flyers, posters, videos or films.

Please send the originals or copies as well as scans by e-mail or by regular mail to the Society’s postal address:

International Musicological Society
P.O. Box 1561, CH-4001 Basel
(Switzerland)

Call for exchange of journals

We also invite other societies, whether international, national, or topical, to exchange their journals with IMS.

New Website Function

Members, after login, may use now “Renew Membership” and “Change of Address” (secure transmission of data to the treasurer). In addition to the full address and e-mail a member’s entry can have an pdf-attachment with professional information (cv, research fields, publications).

Please send your pdf to the Secretary General for upload.

Dorothea Baumann, Secretary General
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Dorothea Baumann,
Nadelstrasse 60, CH-8706 Feldmeilen
(Switzerland)
In Memoriam Amnon Shiloah (b. Sept. 28, 1928 - 2014)

The eminent Argentine-born Israeli musicologist / ethnomusicologist and former board member of the IMS (1977-82), died in Jerusalem on July 11, at the age of 85. When his parents of Syrian-Jewish descent returned to Damascus in 1933, he attended the Alliance Universelle Israélite School. In 1941, he (the eldest of seven siblings) trekked unaccompanied across the Golan Heights to Palestine. After settling in Jerusalem, where his family joined him some years later, he attended the Hebrew University (from 1947-51). [Meanwhile the State of Israel was established on May 14, 1948.] Having now earned a bachelor’s degree in Hebrew and Arabic Literature and Biblical studies, he began his formal musical training at the Jerusalem Academy of Music. There (from 1951-53), he studied flute under Uri Toeplitz and music history under Edith Gerson-Kiwi, who encouraged him to pursue a career in musicology.

Shiloah continued his flute and musicological studies (from 1954) at the Conservatoire National de Musique (Paris), obtaining a diploma in 1958. Thereafter he returned to Jerusalem to join the Kol Israel Radio Orchestra (1958-60) and during the same period earned a Master’s Degree at the Hebrew University.

Again in Paris (from 1960), he enrolled in a doctoral program at the Sorbonne expressly to study musicology under Jacques Chailley and Solange Corbin. In 1963, he was awarded a Ph.D. degree in Musicology and Oriental Studies. Upon his return to Israel, he was offered the directorship of the Folklore Department of Kol Israel Radio (a post he held until 1969). In the fall of 1969, Shiloah began his distinguished academic / teaching career in the newly founded Department of Musicology at the Hebrew University. From 1971-74, he served as its Chairman, having previously assumed the directorship of the Jewish Music Research Center (1969-71). By the time of his retirement (in 1996), he had already established himself as a world-renowned scholar, widely sought after for lectures, participation in seminars and conferences, as well as visiting professorships.

Totally fluent in Hebrew, Arabic, French, and English, he delved directly and ceaselessly into the realm of accessible primary sources, while continuously keeping abreast of current research and world events. From his years of in-depth fieldwork among the varied Jewish communities of Israel, and from his extensive
investigation of medieval Arabic and Jewish theoretical manuscripts, he developed a unique curriculum for the study of Jewish and Arabic musical traditions. By the year 2013, he had already authored 20 books and more than 250 articles (published mainly in scholarly journals, Fest- schriften, and collections of essays). He also contributed innumerable entries to various international encyclopedias, dictionaries, etc., plus numerous reviews.

His magisterial scholarly publications include the two RISM volumes, *The Theory of Music in Arabic Writings* (c. 900-1900) (Munich 1979 and 1983, resp.), *Jewish Musical Traditions* (Detroit, 1992), and *Music in the World of Islam. A Socio-Cultural Study* (Detroit, 1995); The Ashgate publishing house reprinted 36 of his articles in the Variorum collected studies series: *The Dimension of Music in Islamic and Jewish Culture* (1993) and *Music and its Virtues in Islamic and Judaic Writings* (2007). I am most grateful that his “Foreword” will grace my forthcoming study (with the collaboration of Shelia M. Craik), *Henry George Farmer and the First International Congress of Arab Music (Cairo, 1932)* (Leiden: E.J. Brill 2015).

In 1982 he was invited by Kurt von Fischer to address Judaism at the Roundtable session on Religiöse Autoritäten und Musik during the 13th Congress of the International Musicological Society in Strasbourg (Kassel: Johannes Stauda 1984). From 1977-82 he was a member of the IMS Directorium. In 2012 IMS bestowed upon him an Honorary Membership.

Israel J. Katz

**Forthcoming IMS conferences**

**Basel, Switzerland 2015,** 23-24 April
Meeting of the IMS Study Group on Tablature in Western Music at the Schola Cantorum Basiliensis

**Nicosia, Cyprus 2015,** 3-6 June,
*Lines between: Culture and Empire in the Eastern Mediterranean,* co-hosted by the European University Cyprus and Richard Stockton College of New Jersey

**New York, USA 2015,** 21 – 26 June
*Music Research in the Digital Age,* Intercongressional Symposium of IMS, Joint Congress with IAML, RILM’s jubilee. Meetings of several IMS Study Groups

IAML Program Committee: Stanislaw Hrabia, chair; IMS Program Committee: Malena Kuss, chair. Members of the IMS Program Committee: Allan W. Atlas, Antonio Baldassarre, Tim Crawford, Per Dahl, Philip Gossett, Ellen T. Harris, and Frans Wiering

Organizing Committee: Jim Cassaro, Jane Gottlieb, Barbara Dobbs Mackenzie, co-chairs
St. Petersburg, Russia 2015, 2-6 September
*Working on Composers’ Collected Works.* International Symposium, IMS Regional Association for Eastern Slavic Countries, Chair: Liudmila Kovnatskaya

With meetings of the IMS Study Groups Shostakovich and His Epoch and Stravinsky between East and West

Sofia 2015, 31 August – 4 September
*Greater Europe and the Activity of the IMS Regional Association for the Study of Music in the Balkans,* during the 11th International Congress of South-East European Studies

Lille, France, 2015, 1-2 October
Meeting of the Study Group on Cavalli and Seventeenth-Century Venetian Opera, organizer Barbara Nestola. First modern production of Cavalli’s *Xerse*

Malaga, Spain 2015, 26-30 October
Meeting of the IMS Study Group on Digital Musicology during ISMIR

Columbus, Ohio, USA 2015, 9-10 November
The 15th International RIDIM Conference hosted by The Ohio State University

Vienna, Austria 2015, November 25-28
*War of Media – Media of War: The* Importance of Music and Media for Propaganda in Times of Change, MaM Meeting

Hong Kong 2015, 4-6 December
*The Enterprise of Musicology: Trends in our New Age,* 3rd Biennial Conference, IMS Regional Association for East Asia Chair: Giorgio Biancorosso

Santiago de Chile, 2016, 12-16 January
Second Conference of the IMS Regional Association for Latin America and the Caribbean (ARLAC/IMS) hosted by the Universidad Alberto Hurtado

Stavanger, Norway 2016, 1-6 July
Intercongressional Symposium of IMS Meetings of several Regional Associations and Study Groups. Chair: Per Dahl

Tokyo, Japan 2017, 19-23 March
20th IMS Congress at Tokyo University of the Arts, Taito-ward, Tokyo, Japan, co-sponsored by Tokyo University of the Arts and The Musicological Society of Japan

Co-chairs of the Program Committee: Daniel Chua and Ryuichi Higuchi, Vice-President, IMS

Meeting of the Regional Association for East Asia

Call for papers due by the end of April 2015
News from the International Repertories: RIdIM

RIdIM - Répertoire International d'Iconographie Musicale

Report of the Association Répertoire International d'Iconographie Musicale

The period between the last IAML conference in Vienna in 2013 and early 2015 has seen a number of initiatives by the Association RIdIM, both practical and strategic. The RIdIM database continues to thrive and develop. Important improvements include the following: the implementation of a structured search list that shows the status of records (published or in process); a search function through all fields of the database; an enhanced login function (encrypted password with md5 algorithm and additional encryption key to enhance security); a new password-assign system; the image upload function with thumbnails displayed on the record list, enlarged with an additional click; a “save all” and a “save as copy” function for the cataloguer; the possibility to switch between preview and cataloguer form.

The Council of Association RIdIM expresses its gratitude to Dorothea Baumann, Chair of the Database Working Group, its members Alan Green, Sean Ferguson, and Laurent Pugin, and Michael Härdi, the database developer, for their commitment and achievements.

14th International RIdIM Conference

From 4 to 7 June 2013, the 14th RIdIM International Conference on “Visual Intersections: Negotiating East and West” with scholars from around the globe, including Pakistan, China, Iran, Brazil, Uruguay, Turkey as well as Europe and the USA, was held at the Pera Museum in Istanbul and dedicated to the memory of Walter Salmen (1926–2013), life-time honorary member of RIdIM, a leading musicologist and music iconographer who passed away on 2 February 2013.

The Association RIdIM is grateful to the Don Juan Archive (Vienna), The Swiss Consulate in Istanbul, and the Pera Museum for their support.

Other Events

Our friends and colleagues from Brazil organized the 2nd national meeting of RIdIM Brazil in Salvador in November 2013. The Association RIdIM is grateful to Pablo Sotuyo Blanco, President of the Commission Mixte of RIdIM Brazil, and the organizers for the opportunity to present the RIdIM database during a workshop. Along with all the R-projects, the Association RIdIM participated in the conference on “Latin America and the Canon” organized by the Regional Association of IMS for Latin America and the Caribbean (ARLAC/IMS), which took place in Havana March 17–21, 2014. An R-
project-meeting of similar format will be held in Morelia, Mexico, in April 2015.

**Association RIDIM Network Initiative**
The Association RIDIM has prepared a “Network Initiative” in order to enter into formal partnership with other institutions. In collaboration with Lucerne’s University of Applied Sciences and Arts, the Association RIDIM has applied for funds to allow the realization of this “Network Initiative” which will increase the amount of data accessible via the RIDIM database significantly. A sub-project will re-link existing and new RIDIM centres and working groups.

I would like to express my thanks to Debra Pring, the Executive Director of Association RIDIM and a member of the Council of Association RIDIM, for having played a very active role in the preparation of the “Network Initiative” and administrative matters of the Association RIDIM.

**Publications of Association RIDIM**
The invitation by the Editorial Board of *Imago Musicae* to the President of Association RIDIM to join the board was approved by the Council. The Council of Association RIDIM expresses its thanks to the former editor Tilman Seebass, who has retired from editorship after having been involved with *Imago Musicae* for more than three decades. The *RIDIM Newsletter* is currently under review. RIDIM will re-launch its blog and the Facebook page and plans to produce a podcast series.

**Council personnel issues**
Paul Banks retired as liaison officer of IAML to the Council of Association RIDIM. The Council expresses its gratitude for his long and intense commitment. The Board of IAML appointed Federica Riva as new liaison officer.

Pablo Sotuyo Blanco retired as member of the Council of Association RIDIM on which he served since 2011. The Council expresses its gratitude to Pablo for his commitment to the Association and for his enormous efforts in establishing RIDIM Brazil, the first national group of RIDIM in Latin America. The International Musicological Society has appointed Jordi Ballester as liaison officer.

At its last meeting in Antwerp on 17 July 2014 the Council of Association RIDIM decided to invite the International Council for Traditional Music (ICTM) to appoint a liaison officer, an important step in regard to the growing visual source materials on non-Western cultures.

**Forthcoming conferences**
The 15th International RIDIM Conference will be held from 9 – 10 November 2015, hosted by The Ohio State University, Columbus, Ohio.

A Call for Papers will be issued in due course at [http://www.ridim.org/](http://www.ridim.org/).

Prof. Dr. Antonio Baldassarre, President of Association RIDIM, Badergasse 9, CH 8001 Zurich, Switzerland
association@ridim.org
Directorium
President: Dinko Fabris (IT)
Vice-Presidents: Ryuichi Higuchi (JP); Malena Kuss (US)
Secretary General: Dorothea Baumann (CH)
Treasurer: Madeleine Regli (CH)
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Chicago, IL 60637 USA, boh6@uchicago.edu
Application for Membership to IMS

The undersigned hereby applies for membership in the International Musicological Society. Annual dues will be:

<table>
<thead>
<tr>
<th>Type of membership</th>
<th>amount in CHF</th>
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<td>Ordinary membership</td>
<td>CHF 80.00</td>
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<td>Emeritus</td>
<td>CHF 60.00</td>
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<td>Student*</td>
<td>CHF 40.00</td>
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<td>CHF 120.00</td>
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<td>Partners’ membership**</td>
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<td>Life membership</td>
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Total

* Student membership is limited up to five years. Please send evidence of student status.

** Living at the same address. *** Enclose letter of application and give names of group members.

Conditions see IMS statutes. **** Give name and address of beneficiary and your name below.

In order to support members with accepted papers, from countries with soft currencies.

Pay your membership fee by credit card (VISA / MASTERCARD) or by bank transfer. You may pay for 2 years. Bank checks are not accepted.

Credit Card  VISA □  MASTERCARD □
Number  □□□□□□□□□□□□□
Valid through □□/□□
Security Code (last 3 digits on verso) □□□
Amount  ..................... for the year(s) ..................
Name / Date / Signature of Card Holder  …………………………………………………

Bank payments: bank zweiplus Ltd., CH-8048 Zurich (Switzerland)
SWIFTCODE: BZPLCHZZXXX; BLZ (clearing code): 8703
IBAN-No. for CHF/USD: CH54 0870 3004 3415 3110 0
IBAN-No. for EURO: CH67 0870 3004 3415 3110 0

Post Finance: PC 40-9370-1, IMS, CH-4001 Basel / IBAN CH71 0900 0000 4000 9370 1
Name and Address (as to be listed in the Membership Directory), use extra sheet for groups:

E-mail address with permission to publish it on the web site:  yes □  no □

Send this application by mail to IMS, P.O. Box 1561, CH-4001 Basel or by fax to the treasurer of IMS, Madeleine Regli (+41 61 601 75 73 or +41 44 923 10 27). Keep a copy for yourself!