



International Musicological Society  
Internationale Gesellschaft für Musikwissenschaft  
Sociedad Internacional de Musicología  
Società Internazionale di Musicologia  
Société Internationale de Musicologie

## Communiqué No. 82 December 2007

Abridged version for the website  
without Additions and Corrections  
to the Membership Directory

A full list of members is available on the IMS website via  
'Member login'.



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2002-2007

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Michael Walter (AT), Chris Walton (ZA), Joseph Willimann (CH)  
Advisory member: Liudmila Kovnatskaya (RF)

<http://www.ims-online.ch>

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# International Musicological Society

## Communiqué No. 82

### Message from the President

Dear Members of our Society,

**Thanks.** As you know, the 2007 IMS Congress in Zurich saw the change of the Society's presidency. Hence a word of thanks is due to our former President, David Fallows. In the name of the Bureau, of the Directorium and the members of our Society I would like to express the deep gratitude felt by all of us for his unstinting investment of time and energy for the benefit of the Society. David's vast personal knowledge of colleagues on both sides of the Atlantic was a great asset for us enabling us to stay in touch with our constituency and to remain sensitive to the changes taking place in academia. In this spirit, together we took a number of initiatives. Time will show whether they are adequate to meet the crisis that has befallen the humanities in academia. The President was helped by a very active Bureau and we owe Carolyn Gianturco (Co-Vicepresident) and László Somfai (Last-President) our warmest thanks for their ideas, their diplomatic experience and wisdom. We are also extremely fortunate to have in Dorothea Baumann a very devoted Secretary General. Although the last five-year period has been more difficult for her than earlier ones, she agreed to serve for another term. Only those who have held similar jobs or had a chance to look behind the scenes can fully appreciate her contribution – particularly in view of the modest compensation the Society can afford. It is also a blessing for us that Madeleine Regli, our treasurer, has remained loyal to our cause. Before her retirement, her employer, the Bank Sarasin, allowed her to do the bookkeeping for us during her work hours. Now she is doing it for free! David Fallows, Dorothea Baumann and Madeleine Regli are true sponsors of our society.

Everyone who attended the IMS Congress in Zurich agreed that it was a success. This is, above all, the merit of an excellent local team, directed by Hans-Joachim Hinrichsen and Laurenz Lütteken. The high scholarly standards to which the IMS aspires with its congresses, depends, to a large degree, on the careful work of the program committee. With professional skill Ulrich Konrad and his committee shouldered the burden of screening the papers and of organizing them into sessions. To both teams go our sincere thanks. Zürich will be a model for the future.

I would like to report to you about the issues that kept the Bureau of our Society busy during the last six months.

**IMS Statutes.** During the last phase of the previous five-year cycle it became obvious that our statutes (by-laws) needed a major overhaul. For decades they had been amended here and there; inconsistencies had crept in and orally transmitted customs that had established themselves over time needed to be formalized. It was necessary to consult a lawyer and he suggested a fresh start. By now we have passed from a phase I in which I drafted a first version (with the excellent help of our Secretary General!), to phase II: a second draft was approved at the first meeting of the Bureau on November 25. By next September our Directorium will have a chance to make further improvements and the final version will be put before you on the occasion of the extraordinary General Assembly during the joint IAML-IMS Congress in Amsterdam in 2009.

**Congress 2012.** An extraordinary General Assembly in 2009 has also become necessary, because the 'South African Society for Research in Music' (SASRIM) has withdrawn its support for the bid to host the congress of 2012 in Durban, South Africa; our colleagues there hope, however, to organize a smaller conference in the not too far distance, perhaps using the format

of an IMS Regional Association. I very much welcomed the idea, because by their vote, our members voiced a strong interest in intensifying contacts with the South African region. As to 2012, we are required to contact the second bidder, our colleagues from Boston, who also got a very strong show of hands at the General Assembly. In a few weeks we shall know whether they are still interested in maintaining their offer. If not, we shall solicit other bids. The General Assembly will either have to confirm the offer from Boston or decide on another candidate.

**Study Groups and Regional Associations.** The next item on the agenda for the coming years is to provide our members with more opportunities to meet. Meeting at the quinquennial congress only is not enough. Many of our colleagues live in isolated locations and are lacking occasions for scholarly contacts. We owe it to them to provide possibilities for meetings and we consider it our duty to make those in central locations more aware of what is going in more marginal locations. Scholarly provinciality or universality is not a matter of location. There are two avenues open to us to realize this: creating Study Groups with an interdisciplinary scope and Regional Associations where the geographical angle comes into play. I think both measures would be very much in the spirit of our society, which is by definition international, encompassing and open to interdisciplinary contacts. IMS started the initiative in 2005 and we would now like to follow through.

Until last summer we had four active IMS Study Groups: STG Cantus Planus (Chair: Barbara Hagg, Maryland), STG Musicology and Computers (Chair: Eleanor Selfridge Field, Stanford), STG Musical Iconography in European Art (Chair: Nicoletta Guidobaldi, Ravenna), and STG Italian and Ibero american Relationships. The Musical Theatre (Chair: Annibale Cetrangolo, Padova).

In the meantime several new Study Groups are under construction (with working titles) or have already applied for recognition (person to be contacted in parentheses): 17th Century Venetian Opera (Ellen Rosand, Yale; Dinko Fabris, Bari); Italian Opera Industry in Europe during the 18th and 19th Century (Pierluigi Petrobelli, Rome); Musicology and Semiology (Eero Tarasti, Helsinki); Modes of Thought in Musicology (Joao Soeiro di Carvalho and Paolo F. de Castro, Lisbon); Music in the Media (Emile Wennekes, Utrecht); Music and Cultures (Tatjana Marković, Belgrade); Musicology and E-Learning (Martina Claus-Bachmann, Giessen).

IMS members can join one or more Study Groups. Please contact our website for further information and addresses. There are other interdisciplinary topics which would also be highly suitable for Study Groups such as The Oral and Literate, Relationship between Popular or Ethnic Music and Art Tradition, Movement and Music, or The Musical Instrument as a Mediator for Sound and Performance. I very much encourage you to consider these or other possibilities and contact colleagues with similar interests. Again, on our Website you can find tips for the creation of a STG. We will be happy to respond to questions and suggestions.

The second avenue for getting together among colleagues are Regional Associations. They enable IMS members from neighboring countries to meet and reflect on the commonalities and differences in their music cultures. Due to comparatively smaller distances such meetings are more affordable for participants, in particular the students. Certainly, colleagues from other countries with the same area of interest can participate as well. We are hopeful that Regional Associations for the Baltic countries, the Balkans, Eastern Slavic Countries, South America, and Southern Africa can be realized. The first IMS Symposium for colleagues from Balkan countries is about to take place on 6-9 December in Brčko, Bosnia.

With my best wishes for a quiet holiday season and a bright 2008,

Absam, 28 November 2007  
*Tilman Seebass, President*

## Information from the desk of the Secretary General

**Publications of the Society in 2007.** *Acta Musicologica*: 79 (2007) I/II; *Communiqués*: 79 (December 2006, mailed in January 2007, with Membership Directory and Information on the Congress 2007 in Zurich), 80 (April 2007, with Corrections and Additions to Membership Directory and Invitation to the General Assembly at the IMS Congress 2007 in Zurich, with ballot list and an empty ballot sheet), 81 (June 2007, with a new, corrected ballot list and an empty ballot sheet). All Communiqués are published on the website <http://www.ims-online.ch>.

**Activities of IMS.** For activities before 13 July 2007 we refer to the reports in the minutes of the General Assembly below. After the General Assembly the new Directorium held its first meeting on 15 July 2007 at the main building of the University of Zurich and elected the two new Vice-Presidents for the term of 2007 to 2012: Catherine Massip and Barbara Hagg-Huglo. The new Bureau held its first meeting on 25 November 2007 in Basel.

**Membership.** On 15 November 2007, IMS counted 950 members from 47 countries. Since December 2006 173 new members joined the society, 6 members left. 162 names had to be cancelled after three years without payment. A full list of members is available on the IMS website via 'Member login'. Only members in good standing have access. In case the login does not accept your e-mail, or if you have no e-mail, you may also enter your membership number which you find on your last IMS bill or get by sending an e-mail to our treasurer [madeleine.regli@ims-online.ch](mailto:madeleine.regli@ims-online.ch) or a fax to +41-61-601 75 73 or +41-44-923 10 27.

The General Assembly elected Robert Stevenson and Michel Huglo Honorary Members. The President expressed the society's honor to welcome two so eminent scholars to the IMS Honorary Members. The laudationes held by Malena Kuss and Charles Atkinson will be published in *Acta Musicologica*.

**Donations.** An anonymous colleague donated 950.00 CHF for the IMS membership of 15 colleagues from countries with future Regional Associations for 2008 and committed the same amount for 2009. May we hope that a number of colleagues follow suit? The electronic application form will soon offer the possibility to specify the person you want to sponsor and pay for a so-called 'sponsored membership' or to send a certain amount and leave it to the Bureau to find a candidate or candidates ('donation').

Feldmeilen, 30 November 2007  
*Dorothea Baumann*, Secretary General

### Minutes of the 18th General Assembly of the IMS

13 July 2007, 5 p.m. – 7 p.m. University of Zurich, main building, hall 10, level B

Minutes taken by Antonio Baldassarre, Assistant Secretary General

1. The President, David Fallows, welcomed members of the IMS to the General Assembly 2007.
2. The Minutes of the 17<sup>th</sup> General Assembly held in Leuven on 3 August 2002 were agreed and signed.

#### 3. Matters arising

The President informed the General Assembly that a lawyer is in attendance at the Assembly in order to answer eventual critical questions from members because of the deviation from the statutes of IMS in the current Directorium elections. Candidates not being members at the moment of the

nomination were admitted for nomination for at least 20 years, i.e. to the time before the present Secretary General who started her term of office in 1994. Never before has this caused any complaints from members. The practice was thought to be accepted and valid. After control of the nominations by a lawyer, the Bureau at the end of May 2007 decided to repeat the elections after the elimination of a Swiss candidate who was not a member when the first ballot lists for national nominations were mailed. In a letter of the President, published in Communiqué 81, the Directorium and the members of IMS were informed of the complaints and the repetition of the elections. It was made clear that ballots have to be sealed in a neutral envelope, and fax votes are not accepted.

The President asked the members of the IMS present at the General Assembly if there are any further questions or objections concerning the election. No question or objections were raised. The elections were approved by the General Assembly.

#### 4. Elections

The Secretary General, Dorothea Baumann, announced the results of the election of the new Directorium members for the term of 2007 to 2012: ballots sent out: 734, ballots returned 192; ballots valid 192. Elected are:

A: Country nominees (according to the alphabetic order of the countries):

- Michael Walter (AT)
- Josef Willimann (CH)
- Ulrich Konrad and Herbert Schneider (DE)
- Álvaro Torrente (ES)
- Catherine Massip (FR)
- Julian Rushton (GB)
- Dinko Fabris (IT)
- Ryuichi Higuchi (JP)
- Philip Gossett and Barbara Haggh-Huglo (U.S.A.)

B: IMS Directorium nominees (according to the alphabetic order of last names):

- Manuel Carlos De Brito
- László Dobszay
- Malena Kuss
- Rudolf Rasch
- Henri Vanhulst
- Chris Walton

C: Dorothea Baumann as Secretary General

The new members of the IMS Directorium were welcomed by acclamation.

#### 5. Reports

##### a) The President's Report on the Bureau's and Directorium's activity 2002-2007

David Fallows, the IMS President, briefly reported on the activities of the Society in the period of 1997 to 2002 (for further details see the annual reports published in the Communiqués on the website of IMS). The IMS Bureau met seven times and the Directorium four times in the period of 2002 to 2007 to process all necessary matters, among them in 2006 for the first time in the history of IMS the election of the President-elect, Tilman Seebass who will start his office at the end of this General Assembly.

He wished particularly to mark the three inter-congressional symposia: in Melbourne (2004), organized by Margaret Kartomi; in St Petersburg (2005), organized by Mila Kovnatskaya; and in Gothenburg (2007), jointly with IAML, organized by Veslemöy Heintz with the programme organized by Chris Walton. The three symposia were vastly different in size and scope but all three were signal successes; and he wished to use the occasion to salute the organizers and their teams as well as to thank them from the bottom of his heart, just as he wished to salute and thank the organizers of the present congress.

After the appointment of Christoph Wolff as new President of the Commission Mixte of RISM as successor of Harald Heckmann new IMS members were nominated for the RISM Commission Mixte.

With the active support of IAML, Veselmöy Heintz, Tilman Seebass and Antonio Baldassarre it was possible to re-establish stable and transparent structures for RIdIM. The joint activities resulted in the appointment of a new Commission Mixte in December 2004.

Concerning RILM and RIPM the President expressed his great pleasure at their unbroken success after so many years. In 2006 RIPM celebrated its twenty-fifth anniversary with the publication of its 200th volume, while RILM turned forty and continues to expand its activities ever more.

With the appointment of Philippe Vendrix as Editor in Chief of *Acta Musicologica* the official journal entered into the 21st century, proven by the stimulating variety of topics published twice a year. Thanks to increased subscriptions and to five years of support from Bärenreiter Verlag, *Acta* financially is in very good shape. On the proposal of Philippe Vendrix, in 2006 the IMS Bureau appointed Alexander Rehding Associate Editor of *Acta*. With this the continuity of the successful work is guaranteed until 2010.

Although the President looks back with great pleasure to his term of office, he pointed out that the IMS still has to do further homework to secure its place within the fast changing scholarly world. He is convinced that IMS is an important voice and will meet future challenges, particularly the expansion into both parts of this world and into branches of musicological research that are still under-represented within IMS. The President is therefore pleased to be able to bequeath to his successor opportunities to consider new ways in which the Society may exercise its influence, and to be part of this process as Last President. The President also asked all members to do their best to further the society's prosperity. He was very grateful to have been able to serve the Society. Concluding his report he expressed his gratitude to all who have supported him during his term of office, particularly the Secretary General, the two Vice-Presidents, the Treasurer, the Last President and the Members of the IMS Directorium.

#### **b) Report of the Secretary General, Dorothea Baumann**

Since the last congress, held in Leuven in August 2002, seven communiqués have been mailed to the members, five at the end of each year (last term we had 10), always with additions and corrections to the list of members, and, at the end of 2004 and of 2006, with a full list of members. At the beginning of April 2007 Communiqué 80 was mailed with the invitation to the General Assembly, with corrections and additions to the list of members, the ballot lists and the ballots. Due to the aforementioned deviations from the statutes concerning the elections, Communiqué 81 was mailed on 2<sup>nd</sup> of June 2007 with a corrected ballot list and new ballots.

The number of members at the end of 2002, after the Leuven Congress, was 993, then first went down to a minimum of 927 at the end of 2004, and increased to 952 at the end of 2006. Since the beginning of congress applications for Zurich 109 new members entered the Society but at the same time the treasurer had to cancel about the same number because IMS did not receive payment for more than 3 years.

Bureau meetings were held every year, many of them combined with Directorium meetings which were held on 28 – 29 July 2003 in Zurich (preparation for the Zurich congress), on 15 July 2004 in Melbourne, only on an informal basis because of low attendance (during SIMS in Melbourne, organized by Margaret Kartomi), on 3 – 4 September in St. Petersburg (during an IMS Symposium organized by Liudmila Kovnatskaya), on 26 June 2006 (during the joint IMS/IAML/IAMIC conference in Göteborg with the IMS part organized by Chris Walton), and last Wednesday, during the 18<sup>th</sup> IMS congress here at the University of Zurich.

In January 2003 the bureau decided to keep the IMS logo designed for Leuven for the new homepage which was opened in 2005. Its last part which will be password protected and can be designed according to the latest requirements. A special part will be added for IMS Study Groups.

Ex officio, the Secretary General went to the following meetings: IAML Oslo 8 – 12 August 2004, Warsaw 10 – 15 2005, IAML & IMS Göteborg 18 – 23 June 2006; RISM CM Frankfurt 22 October 2004, RldIM Paris 3 – 7 December 2004, and 16 – 17 February 2006, and their meetings during IAML congresses.

At the last Directorium meeting the outgoing Directorium decided to quit membership with CIPSH after several years of higher payments than supports.

At the end of her report the Secretary General expressed her thanks, first to the outgoing President David Fallows and the two Vice-Presidents Carolyn Gianturco and Tilman Seebass, to the treasurer Madeleine Regli for her great contribution and help, to her Assistant Antonio Baldassarre for all the minutes, to the webmaster Lorenz Kilchenmann for preparing the structure of the new website, to the several National Societies and IAML for their collaboration, to the four R's for their hard work, to the Study Groups for their activities, and to the organizers of the Zurich congress, mainly Laurenz Lütteken and Hans-Joachim Hinrichsen, Caroline Scholz and all their helpers and last but not least Lilo Meister from Meister concept for handling congress applications.

### c) Report of the Treasurer, Madeleine Regli

The Treasurer presented the five years report and the balance sheet.

#### Income Statement of IMS of the Years 2002 to 2006

<b>Income</b>	<b>2002</b>	<b>2003</b>	<b>2004</b>	<b>2005</b>	<b>2006</b>
Membership fees	52'190	46'945	46'679	43'923	45'877
Subventions	2'000	2'619	2'005	0	0
Interest revenue	2'374	1'909	2'392	2'206	1'883
Value adjustments (securities)	-4'648				
Revenue sale ACTA-Volumes	13'120	12'806	13'910	14'760	19'824
<b>Total income</b>	<b>65'036</b>	<b>64'279</b>	<b>64'986</b>	<b>60'889</b>	<b>67'584</b>
<b>Expenditures</b>					
Fee General Secretary	6'000	6'000	10'000	10'000	10'000
Secretarial staff expenses	2'465	2'855	1'000	3'125	463
Social security	885	855	1'375	1'375	845
Office material /admin. Charges	300	100	500	410	676
<i>Total office fees</i>	<i>9'650</i>	<i>9'810</i>	<i>12'875</i>	<i>14'910</i>	<i>11'983</i>
<b>Administration cost</b>					
Postage and telephone	1'142	126	0	161	201
Postal charges (commiss.)	18	86	90	83	91
Bank commissions	1'255	881	814	1'241	870
Commissions credit cards	952	879	874	807	851
Foreign currency exchange	98	-689	627	-40	24
Online Homepage / Fees	3'216	1'646	1'058	6'438	7'733
Mailings / Printmaterial WBZ	2'784	2'172	3'023	2'418	3'178
External book keeping	2'475	2'475	2'475	2'475	2'475
Communiqué print & mailing	7'549	709	677	657	726
Exp. Meetings Bureau & Directorium	6'970	6'215	12'640	9'354	2'786
Symposia / Congress	7'639		2'866		10'378
Europe Assist Fund	4'402				
<i>Total administration cost</i>	<i>38'500</i>	<i>14'499</i>	<i>25'143</i>	<i>23'594</i>	<i>29'312</i>
<b>ACTA</b>					
Print and mailing	12'203	18'576	17'055	21'066	14'017
Remuneration editorship	5'000	5'000	5'000	6'000	6'000
<i>Total ACTA cost</i>	<i>17'203</i>	<i>23'576</i>	<i>22'055</i>	<i>27'066</i>	<i>20'017</i>
<b>Contributions</b>					
DDM (02/03) /CIPSH (02-05)	2'622	2'438	773	773	
Loan RldIM (06)					2'219
<i>Total contributions</i>	<i>2'622</i>	<i>2'438</i>	<i>773</i>	<i>773</i>	<i>2'219</i>
<b>Total expenditures</b>	<b>67'975</b>	<b>50'323</b>	<b>60'846</b>	<b>66'343</b>	<b>63'530</b>
<b>Profit / Loss</b>	<b>-2'939</b>	<b>13'956</b>	<b>4'140</b>	<b>-5'453</b>	<b>4'054</b>

July 4, 2007

## Balance Sheet as at December 31 of the years 2002 to 2006

	2002	2003	2004	2005	2006
<b>Assets</b>	CHF	CHF	CHF	CHF	CHF
<i>Liquid assets</i>					
Postal check account	2'014	3'405	9'739	3'372	6'900
Ordinary bank account in CHF	23'908	34'614	36'034	42'958	30'242
Special bank account in CHF	38'722	38'885	39'011		
Ordinary bank account in EUR	508	19'489	4'268	5'390	12'338
	<b>65'152</b>	<b>96'393</b>	<b>89'052</b>	<b>51'721</b>	<b>49'480</b>
Securities	63'090	65'965	65'965	105'585	105'585
<i>Claims</i>					
Withholding tax	714	579	753	689	530
Grants Congress Leuven/Zurich	16'605	0	10'000	10'000	10'000
Accrued income and prepaid expenses	7'223	7'035	7'899	7'264	7'915
<b>Total assets</b>	<b>152'785</b>	<b>169'972</b>	<b>173'669</b>	<b>175'260</b>	<b>173'510</b>
<b>Liabilities</b>					
<i>Short-term liabilities</i>					
Accrued expenses and deferred income	10'342	13'574	13'131	20'176	14'372
Capital	145'381	142'442	156'398	160'538	155'084
<i>Total Capital</i>	155'723	156'016	169'529	180'713	169'456
Profit / Loss	-2'939	13'956	4'140	-5'453	4'054
<b>Total liabilities</b>	<b>152'785</b>	<b>169'972</b>	<b>173'669</b>	<b>175'260</b>	<b>173'510</b>

July 4, 2007

Both the balance and annual reports were audited and approved by the auditing agency. The Treasurer read out this report and asked to approve the annual accounts and the balance sheet. These were approved unanimously.

After the presentation of the Society's financial situation, the Treasurer presented membership statistics by status and by country. The actual number of members decreased to 926.

### d) Report of the Editors of *Acta Musicologica*, Philippe Vendrix and Alexander Rehding

Philippe Vendrix introduced the newly appointed co-editor, Alexander Rehding, and expressed his gratitude to the IMS Directorium for having supported his proposal for team editorship. The two editors reported on the successful activities of *Acta Musicologica* within the last five years. Because of significant scholarly contributions, *Acta Musicologica* was able to amplify its reputation as a leading voice in musicological scholarship. The editors wish to resume the tradition of scholarly reports focusing on the current situation of musicological research in specific countries and research fields and invited the members of the General Assembly to submit such reports.

### e) Report on the activities of RISM, Christoph Wolff (President of the Commission Mixte)

Christoph Wolff reported on the activities of RISM since his appointment as new President of the Verein RISM e.V. He expressed his wish to continue the successful collaboration with the IMS and his gratitude to the IMS Directorium for having helped to appoint a new Commission Mixte. Two major issues to be solved within the next few months are: the re-organization of the relationship between the Verein and the sponsoring societies of RISM; and the organizational and financial situation of the international headquarters of RISM in Frankfurt. Christoph Wolff is hopeful to process these tasks successfully with the support of the sponsoring societies and the German institutions involved into the RISM Verein. A detailed report on publications in RISM's different series and the substantial increase of amount of data in the database Series A/II has been published in *Acta Musicologica*, Vol. LXXIX, No. 1 (2007), pp. 253-260.

**f) Report on the activities of RILM, Barbara Dobbs Mackenzie (Editor in Chief RILM)**

To summarize RILM's progress for the last five years:

- Through this period, RILM's coverage has expanded significantly. At the beginning of the period, just under 20,000 new records were entering the database annually; that number now stands at 31,000 new records per year. The database is nearing half a million records.
- In addition to current publications, RILM's long-dormant retrospective series has been revived, first with a Mellon-funded project that abstracted and indexed articles published in conference proceedings from the earliest one found (which was 1835) to 1966, the year before RILM's regular coverage began. This material was published in 2004 under the title *Speaking of Music: Music Conferences, 1835 to 1966*, and received the Music Library Association's Vincent H. Duckles Award for 'best research tool in music'. It also inspired the first-ever RILM conference, held at the City University of New York in March 2005. Called "Music's Intellectual History: Founders, Followers, and Fads", 90 papers were given, 65 of which will be published in a proceedings volume to appear in late 2007 or early 2008.
- We are now at work on another retrospective project, this one supported by a major grant from the National Endowment for the Humanities, to abstract and index Festschriften published before 1967, another important repository of music research that has hitherto been difficult to find.
- In addition to the expansion of RILM's chronological scope, global reach has increased as well, most notably perhaps with the establishment of active committees in China and the African continent. Stay tuned for news to come of Thailand and India.
- We have also published the RILM style manual, synthesizing four decades of experience editing prose about music. The first edition of *How to Write About Music: The RILM Manual of Style*, sold out in six months; the second edition is available now.

Technological advances in this five-year period have provided RILM with many opportunities to improve our work and its results:

- RILM now has a web-based editorial database system in which the staff at the International Center in New York as well as our committees around the world can directly add and edit records.
- In addition to the English-language abstracts that RILM has always published, we are now also publishing non-English abstracts whenever we receive them.
- RILM has been working for several years to clean up the format and content of our oldest data. RILM is delighted to report that the cleaned-up data in its new XML format has now been delivered to all five vendors of RILM's online interfaces, and the results will be apparent in improved searching, more uniform data, better linking to full-text and other resources, full diacritical display (including non-roman characters), new data fields, and more.
- RILM is working hard to exploit the richness embedded in RILM's data so that more powerful and intuitive searches of RILM online are possible. To that end, RILM staff are building an interactive online thesaurus, an online index browse, and an expanded classification system.
- And stay tuned for a new user-oriented website coming in the fall ([www.rilm.org](http://www.rilm.org)).

And finally, as RILM has just passed its 40<sup>th</sup> year, we see that the use of RILM is at an all-time high.

**g) Report on the activities of RIdIM, Antonio Baldassarre (President of the Commission Mixte)**

Although many scholars considered RIdIM as being dead, it continued to be an international project since the late 1980s. However, because of the absence of clear structures, it functioned through ongoing activities of individuals and institutions in many countries, doing scholarly research and cataloguing often at their own expense and with minimal support. Thanks to the joint activities of the three sponsoring societies, i.e. the International Association of Music Libraries, Archives and Documentation Centers (IAML), the International Musicological Society (IMS) and the International Committee of Musical Instrument Museums and Collections (CIMCIM), a committee of the International Council of Museums (ICOM), it was possible to re-establish RIdIM and to appoint a new Commission Mixte in December 2004 that consists of three members of each sponsoring society. Since its appointment, the Commission Mixte has met five times, processing important business matters including the foundation of the International RIdIM Center in Paris, the development of a website ([www.ridim.org](http://www.ridim.org)), the publication of the RIdIM Newsletter (whose second volume has appeared in 2006) and the development of the RIdIM Database for cataloguing objects of musical subject matter. The Database proved to be the most challenging project the Commission Mixte was facing. With rigorous standards and the myriad of technical, structural, and content decisions required in any music-related database project, occasional disenchantment combined with the feeling of having

opened Pandora's box was inevitable. Yet, after two years of intense work and with the support of true experts, the Commission Mixte has been able to successfully conclude the alpha-test phase of the database, and plans to announce the official launching of the database at the end of 2007. The major advantages of the RIdIM Database are the following: The database is free of charge, platform-independent (it runs on any computer with a standard web browser), and provides full Unicode. A detailed style guide will help cataloguers to resolve questions. The database supports multiple languages, international metadata standards, and provides a powerful and flexible search interface with controlled vocabulary. It allows for the uploading of images to the server where copyright related authorization is given and provides the possibility to search within multiple database fields and with keyword search, Boolean search, and truncation. Search results can be downloaded and sent by e-mail. The RIdIM website gives access to the RIdIM database and - via links - to existing large databases which cannot or do not want to migrate.

In March 2008 RIdIM, in collaboration with the Research Center for Music Iconography, is organizing a scholarly conference on *Music, Body, and Stage: The Iconography of Music Theater and Opera* that will also offer a two-day workshop on cataloguing of visual sources, with special attention to the iconography of theater and opera. I would like to invite all of you to attend this conference.

Last but not least, I would like to express my deep gratitude to all members of the Commission Mixte and the Advisory Members for their enormous commitment to make RIdIM again an important project within the scholarly world.

#### **h) Report on the activities of RIPM, H. Robert Cohen**

The Répertoire international de la presse musicale - which functions jointly under the auspices of the IMS and IAML - is a retrospective music periodicals index series focusing on music journals published between 1800 and 1950. Founded in 1981, the organization celebrated its twenty-fifth anniversary in 2006 at a plenary session of the Gothenburg IAML-IMS conference.

This is the fifth time I have addressed the General Assembly to report on RIPM activities. Twenty years ago I announced that RIPM's indexing norms had been established, that the necessary computer programs had been written, that scholars and institutions in a number of Western European countries and in North America had agreed to participate in the undertaking, that the first RIPM volumes were about to appear, that the initial volumes would treat English, French, German, and Italian 19th-century music journals, and that publication would proceed at the rate of approximately ten volumes per year.

The second time I addressed the General Assembly - namely at the Madrid Congress - I announced that RIPM had been very well received by the scholarly and library communities, that funding had been forthcoming from a variety of sources, and that the publication schedule had been maintained, with the production of fifty volumes, in the cited languages, between 1988 and 1992.

Five years later, in London, I reported that the number of volumes had increased to one hundred and one, and the number of languages from four to eight - the new languages being Dutch, Hungarian, Norwegian and Portuguese - and that funding had continued to be forthcoming from numerous institutions and agencies.

In Leuven five years later, I reported that the number of volumes had increased to one hundred and fifty five - an average of over ten per year since 1988 - and that the number of languages had grown from eight to fourteen, with new titles in Russian, Swedish, Danish, Norwegian and Dutch.

Today, I am pleased to report that the RIPM In Print collection now contains 205 volumes with six additional volumes currently in press, and that the RIPM electronic database, namely RIPM Online and RIPM on CD-ROM, now contains over 500,000 annotated records in thirteen languages.

I am also pleased to report that the RIPM Online Archive of Music Periodicals, the creation of which was first announced last year at the IAML-IMS conference is also moving forward as planned. Access to the archive will be through the RIPM Online database, available through EBSCO, NISC, OCLC, and OVID. A demonstration of the Online Archive's features may be found on the RIPM website, and a live model will be available there before the end of the year. An article devoted to the RIPM Online Archive will appear in *Fontes Artis Musicae* in the near future.

Over the past five years, two new national RIPM groups have been created in Europe: in Bulgaria at the Institute of Mathematics and Informatics in Sofia with the collaboration of the Bulgarian Institute of Art Studies, and in Greece at the National and Kapodistrian University of Athens.

Within the context of RIPM's recent Americas Initiative, several Latin American countries have also created national RIPM groups. RIPM's Mexican group is located at the Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" del Instituto Nacional de Bellas Artes. RIPM's Chilean group is located at the Pontificia Universidad Católica de Valparaíso. RIPM's

Argentinian group is located at the Instituto de Investigación Carlos Vega, de la Facultad de Artes y Ciencias Musicales de la Pontificia Universidad Católica Argentina. And finally, discussions are now underway with an important musical institution in Brazil.

I want particularly to thank the National Endowment for the Humanities and the Andrew W. Mellon Foundation for their support, and to acknowledge gratefully the support that RIPM receives from many national organizations.

On behalf of all those who have participated in the RIPM organization, I wish to express our collective sense of satisfaction at being part of an internationally coordinated undertaking that has been described as “an editorial initiative of huge mass which we will read and reread as long as historical musicology exists.”

#### i) Report on the IMS Study Groups, given by the IMS Secretary General

Active Study Groups of the IMS are: *Cantus Planus*, *Musical Data and Computer Applications*, *Rapporti Italo Ibero Americani*, *Il Teatro Musicale*, *Musical Iconography of European Art, 17th Century Venetian Opera*, and *Italian Opera Industry in Europe during the 18th and 19th Century*. The Secretary General expressed the IMS Bureau’s and Directorium’s wish to enlarge the number of study groups and invited the members to submit proposals. Information about the establishment of an IMS Study Group are published at the society’s website [www.ims-online.ch](http://www.ims-online.ch). Study Group reports are published below and on the website.

#### 6. Membership Fees

The President reported that the Directorium would like to increase the membership fees slightly because since over 10 years the fees have been unchanged. He presented the Directorium’s proposal.

	Actual membership fee (in CHF)	Proposal new membership fee (in CHF)
Ordinary members	65	70
Corporate members	95	100
Emeritus members	45	50
Students	40	45
Life members	1'000	1'200

The new membership fees were agreed with one vote against.

#### 7. Change of Statutes

The President explained the change of IMS Statutes that are proposed by the Directorium for practical reasons. Paragraph IV should be changed because the General Assembly meets only every five years and it does not make much sense to ask members for permission of an eventual increase of membership fees between two Assemblies in advance.

#### IV. Subscription

*The annual subscription for members shall be fixed by the General Assembly acting on proposals submitted by the Bureau. (...) **The Directorium is empowered** (not: The General Assembly may empower the Directorium) to increase the annual subscription once during its five-year term if such action should become necessary in order to meet rising costs. Such an increase must have the subsequent approval of the next following General Assembly.*

Paragraph V was changed with the introduction of the office of President-Elect in 2002, but it appeared to be impractical to elect the President-elect already in the second meeting of the new Directorium. The paragraph also lacks clear rules for candidates in their second term of office and regarding national quota. The Directorium is therefore making the following proposal:

#### V. Administrative Bodies (2nd last paragraph)

*The President, the two Vice-Presidents and the President-elect of the Society shall be elected by the Directorium itself from among its members; the President-elect shall be appointed **by vote of the Directorium at least one year before the next General Assembly** (not: in the second meeting of a new Council). (Add:) **If the President-elect is in his or her second term of***

**office, he/she can serve a third term; if the President-elect was a country nominee he or she will not be counted to the quota of this country.**

After a brief discussion the General Assembly agreed unanimously with each change and addition of the Statutes as proposed by the Directorium.

## **8. Invitation for next IMS Congress in 2012**

The Secretary General informed that the Bureau has received two bids for the next IMS Congress in 2012, one from Durban (South Africa) and one from Boston (United States). First, Anne Shreffler was invited to present the invitation from a consortium of Boston-area universities, mainly Boston University (Victor Coelho), Harvard (Anne Shreffler), and Tufts (Joseph Auner). She pointed out the perfect facilities and the particular situation of Boston as the home of many famous musicology departments (in addition to the three also at MIT, Brandeis, and NEC and several other conservatories). The close collaboration of these departments promised an intellectually inspiring conference in an attractive city. In July or August the climate is not too warm and all sessions could be at the same place.

Second, Daniel Geldenhuys presented the bid of Durban as host for the next IMS Congress in 2012. His presentation mainly emphasized the perfect convention situation in Durban, the possibility of local, national and international financial support, and the low accommodation costs in a culturally lively city on the African continent for the first time. Both candidates made clear that they would try their best to organize an attractive conference, and to find financial support to bring as many scholars from countries with so called low currency to their site. Since the final vote by hand showed two large groups, the President asked for counting of votes. Boston received 44 and Durban 63 votes. Nine members abstained from voting. The next IMS conference will therefore go to Durban in South Africa.

The President informed the General Assembly that next intercongressional Symposium of IMS will be hold in Amsterdam from 6 to 11 July 2009.

## **9. Honorary Members**

The Directorium of IMS appointed Robert Stevenson and Michel Huglo Honorary Members. On behalf of the Directorium Malena Kuss presented the laudatio for Robert Stevenson while Charles Atkinson honored Michel Huglo. Robert Stevenson was honored because of his remarkable achievements in musicology, particularly in Hispanic and Latin-American music research, and his incredible richness in thinking, especially influenced by his versatile education in composition, musicology, theology, and practical music. Michel Huglo was honored for his groundbreaking achievements in paleography and medieval music research.

The President expressed the society's honor to welcome two so eminent scholars to the IMS Honorary Members.

## **10. Varia**

There has been no other business, and no member wanted to have the word.

To end the General Assembly, the President passed the President's bell to his successor with his best wishes for him and the society and declared the meeting closed at 7.00 p.m.

*Antonio Baldassarre, Assistant Secretary General IMS  
Zurich, 26 October 2007*

## **Study Group Reports**

### **The IMS Study Group "Cantus Planus"**

Report on the Activities, Publications and Website of the International Musicological Society Study Group 'Cantus Planus' submitted by Barbara Haggh-Huglo, Chair

In 2006 and 2007, the Study Group held its 13<sup>th</sup> and 14<sup>th</sup> Meetings. My detailed report on the 13<sup>th</sup> Meeting, organized by David Hiley and Barbara Haggh-Huglo in Niederaltaich and Regensburg, 29 August - 4 September 2006, is published as "*Cantus planus* then and now," in *Early Music* 35/1 (2007): 159-161. The abstracts and program of the 14<sup>th</sup> Meeting, organized by Bernhard Hangartner and

Barbara Haggh-Huglo in conjunction with the 18<sup>th</sup> Congress of the IMS in Zurich, 12, 14-16 July 2007, are published in the program book of the Congress, *Passagen*, ed. Hans-Joachim Hinrichsen and Laurenz Lütteken (Kassel: Bärenreiter, 2007). The 15<sup>th</sup> Meeting is scheduled for 2009, place and dates to be announced.

In 2006, a new Chair and Advisory Board of the Study Group were appointed. Barbara Haggh-Huglo is serving as Chair. Current Advisory Board members are Nicolas Bell, James Borders, Christelle Cazaux Kowalski (was Marie-Noël Colette in 2006), Zsuzsa Czagany, Roman Hankeln, Debra Lacoste and Christian Troelsgård.

The Study Group has also established a new website, hosted by the University of Regensburg: [www.cantusplanus.org](http://www.cantusplanus.org). Links to the projects, publications, and websites of Study Group members may be found at this website.

The proceedings of the 12<sup>th</sup> Meeting of the Study Group, Lillafüred, Hungary, 23-28 August 2004, ed. László Doboszay, were published by the Institute for Musicology of the Hungarian Academy of Sciences in Budapest in 2006. The proceedings of the 13<sup>th</sup> Meeting are in press and will be published in Budapest in 2008.

### **The IMS Study Group on Musical Data and Computer Applications (1987-2007)**

Report submitted by Eleanor Selfridge-Field

The use of computer technology in musicological studies falls involves three different kinds of technology - text processing, imaging processing, and musical-data processing. This group has concentrated entirely on the third, but takes account of current work in the first two areas from time to time. The general explanation for this disposition is that technology of the first two kinds has been pursued vigorously in industry. Scholars encounter few obstacles to utilizing text-processing and data-management software in ways which enhance their work.

Tools for image capture and processing are widely available at this writing, and scholar-managed photography and library-provided scanning are rapidly replacing microfilm and photograph orders in large national libraries. Major projects offering internet access to important repositories of musical prints and manuscripts have been in rapid development over the past several years. Some issues related to these projects and to optical recognition of musical data are addressed in Section 2 of this report.

Musical data (its development, uses, management, and retrieval) do not attract significant industry involvement for several reasons: the subject is sufficiently specialized that non-musician technologists lack sufficient literacy to provide useful tools, the market for these tools is small relative to that for digital texts and images, and the few companies that function in the realm of MIDI synthesizers and notation software are small operations without budgets for research and development. Thus this area is the one which can benefit most from the special attention of those wish to make use of such resources.

#### **1. History, Objectives, and Projects**

Formed at the invitation of Herr Prof. Dr. Mahling in 1987, members were recruited for the study group by the initial chair-people, Walter B. Hewlett and Eleanor Selfridge-Field, both of the Center for Computer Assisted Research in the Humanities (CCARH) at Stanford University (US).

The group has functioned primarily in loose conjunction with congresses of the IMS in three ways: (1) by organizing sessions within the main congress, (2) by providing demonstrations on scholar-developed software, and (3) by holding separate meetings of 1-2 days before or after the congresses.

a. For the Bologna meeting (1987) it held a full-day meeting within the University of Bologna and two sessions (focusing on issues raised by technology in scholarly publishing) in the main congress. Mario Baroni (IT) organized the local meeting. Among those contributing to an agenda for the then foreseeable future were David Halperin (IS), Nicholas Cook (UK), and John Walter Hill (US).

The agenda adopted emphasized the need for the gathering and dissemination of information about applications suitable for use by scholars in the field of music as well as technical information about the

precise features of a musical score represented in electronically encoded musical scores. CCARH had already begun to publish a yearbook on applications on musicology (now a series of 15 volumes called *Computing in Musicology*; published by The MIT Press). This served the first need prior to the widespread adoption of internet browsers.

The second need resulted eventually in the publication of *Beyond MIDI: Handbook of Musical Codes* (The MIT Press, 1997), which contains 39 contributions from scholars representing numerous specialties within musical scholarship. Though better known among computer scientists than musicologists, it has moved the focus of development from the design of more systems to print music towards ways of interchanging data between systems (which can greatly reduce the tedium of encoding musical scores) and ways of searching large bodies of encoded data for specific phrases, much as one would search for a word or phrase in a verbal text.

b. For the Barcelona congress (1992) the group provided both a session in the congress and a demonstration room for approximately 10 programs and projects which were then advanced. Among the most engaged participants were Lelio Camilleri (IT), John Howard (US; RISM-US), Klaus Keil (RISM-DE), John Stinson (AU), the late Helmut Schaffrath (DE), and Arvid Vollsnes (NO).

Plans for *Beyond MIDI* were firmed up. At both the 1987 and 1992 meetings, CCARH solicited input on polyphonic repertoires which might be usefully encoded at its premises in California. These are collectively called *MuseData* and currently (2007) make available encoded data (suitable for printing, analysis, and sound output) without cost for more than 1000 works by composers of the era 1680-1830 (Bach, Beethoven, Corelli, Haydn, Mozart, Telemann, Vivaldi, and others; see <http://www.musedata.org>). Approximately 250 of these works are also available in PDF format (<http://scores.ccarh.org>). At the study group meeting in 1992 Dr. Schaffrath also made available significant quantities of the monophonic Essen folksong data collection to those interested.

The progress of the group to date and some issues of musical substance which had been raised in projects of recent years were reported in the 1992 volume of *Acta musicologica*.

c. In 1997 the study group provided two sessions in the main program. These focused on emerging uses of musical data in the analysis of both texts and music. David Huron (CA) and Andreas Kornstaedt (DE) gave extensive coverage of his *Humdrum Toolkit* for musical analysis, and the first translations of *MuseData* into the format required by Humdrum (*kern*) were demonstrated. (The *Humdrum Toolkit* is available for download from a website at the Ohio State University, where tutorials can also be found. Data for analysis in the *kern* format has subsequently been made available both from <http://www.musedata.org> and from <http://kern.ccarh.org>.)

Tim Crawford organized a day-long symposium at King's College, London. This provided further opportunities to learn about work already presented and also to see various kinds of software in operation.

Frans Wiering (NL) gave an engaging presentation of his complete encoding of the theoretical works of Gioseffe Zarlino. All musical examples were (a) scanned, (b) converted to MIDI files, and (c) converted to musical notation viewable with *The Note Processor*. All proper nouns were provided with authority files for retrieval under variant spellings. It was a model project which later moved from a Windows platform to the internet (now maintained in the department of computer science at Utrecht University). It complemented the important work of the *Thesaurus Musicarum Latinarum*, initiated by Thomas Mathiesen (US) in c. 1990. Both at Utrecht and at the School of Music at Indiana University additional projects based on these model are under further development.

Ewa Dahlig (PL) gave an update on the Essen data project, which had been thrown into turmoil by the untimely death of Dr. Schaffrath (1994). She had finished some of his projects and, with the cooperation of his heirs, had moved the development to his databases to Warsaw. She had also added Polish and Norwegian songs to the collection. Contributions by several others, including David Halperin, had brought its total holdings to well over 10,000 items.

d. In conjunction with the 2002 Leuven congress, the group was hosted at a two-day meeting at Louvain-la-neuve (BE), with housing also made available by the university. This facilitated the participation of more students than the group had previously attracted. Roughly 40 persons participated

in the meeting, which covered a wide range of topics including optical recognition (Laurent Pugin, HE). The group also provided a full-day symposium within the congress, and this provided updates on a large number of projects. Participants included Frans Wiering (also an organizer), Walter Hewlett, and several others named above.

e. For the congress in Zurich (2007), Frans Wiering and I have arranged a 1.5 day meeting in the university, through the auspices of the IMS and the organizers.

Interleaved with these official meetings have been several more informal get-togethers are conferences involving six or more study group members. Especially well attended events have included meetings held in conjunction with ISMIR (the International Symposium on Music Information Retrieval) in Paris (FR, 2002), Baltimore (US, 2003), and Victoria, BC (CA, 2006). Several other scenarios for meetings during non-congress years have been discussed, but when a census has been taken of likely participants, the numbers have been too small to justify the effort involved in securing facilities.

## **2. Challenges and Opportunities**

As musicologists gradually become more adept at the use of computer technology, one might well ask whether the society requires a separate study group. Ideally, the group should meet more often, but there are many practical obstacles to this. While we encourage membership in the IMS, many participants in the study group come from outside the ranks of historical musicology - notably from folksong research, music theory and cognition, music perception, librarianship and data management, computer science, and electrical engineering. This involvement with other discipline stems in part from the declining number of jobs in historical musicology in Europe and the US and in part from the fact that musicologists with strong computer skills are often in demand for positions in university libraries and computer science departments with a focus on multimedia resources.

The strongest growth of computer use related to resources in musicology in the past five years has come from the growth of photographic archives of manuscripts, early prints, and modern editions of musical works. These projects raise some issues which the larger community of musicologists may wish to address. The most prominent are these:

a. In the case of digital archives of manuscripts (e.g. of Bach autographs in Leipzig and Beethoven materials in Bonn), extensive funding and project management have come from large multinational corporations (notably IBM). While the resources are immensely helpful, in some cases images cannot be downloaded and therefore cannot easily be compared to other sources or modern editions. The digital version of the *Neue-Mozart-Ausgabe* offers a completely different model, in which modern editions can be downloaded. At this writing it lacks a search-engine in languages other than German. In intermediate solution that addresses both ends of this spectrum is the EdiRom project in Detmold (DE), in which manuscript materials, early printed editions, and modern editions of a designated work by C.M. von Weber can be in separate panels of a single screen. It is obvious that a best practice for the handling of critical editions in the digital age is still being sought.

b. Meanwhile, the development of optical recognition techniques offers the possibility that eventually musicologists will be able to produce their own editions. This prospect raises social and procedural issues, as the role of traditional paper publishing seems likely to decline. These issues meet with various responses in different countries, primarily because of different conventions in the funding of scholarly activities and differences of copyright regulation. Eventually, 2a and 2b will make some of the activities described in the introduction and in Section 1 unnecessary.

## **3. Needs**

a. As digital musical collections grow, the need for better search tools to operate on encoded musical works, graphical images without textual content, and sound recordings increases correspondingly. Commercial research focuses vigorously on the second and third, but the first is left largely to the academic community. Development will probably occur outside the confines of the IMS, but scholars could benefit from regular updates on the progress of the technology.

b. The need for better coordination of musicological projects with librarians and large bibliographical databases. Scholars seem to be poorly informed about the rapid development of national projects to make available online such resources as opera libretti, thematic indices, early printed books, early

newspapers, and musical manuscripts. The IMS probably could provide a website with links and verbal updates on such projects.

c. For the entire 20 years of the group's existence, two central problems have afflicted individual projects. These have been long-term funding and long-term technical assistance. Computer technology changes constantly, and much valuable work can be lost at a stroke if no support for adaptation is provided. All universities are struggling with the problem, and it will likely be individual universities that will eventually devise solutions to these problems.

c. We continue to see many justifications for the study group, but it lies beyond our means to provide adequate secretarial infrastructure, financial support, or adequate communication and outreach. We will be discussing practical solutions to these problems with the head of the Cantus Planus study group (Barbara Hagg, US) and with the head of the recently organized conference on interdisciplinary musicology (Richard Parncutt, AU) in Zurich.

Eleanor Selfridge-Field, Consulting Professor, Stanford University  
Stanford, CA 94305-3076, USA  
30 June 2007

**R.I.I.A Study Group Rapporti Italo Ibero Americani. Il Teatro Musicale / Italian and Ibero american Relationships. The Musical Theatre / Relaciones Italo Iberoamericanas. El teatro Musical**  
Report submitted by Aníbal E. Cetrangolo (chair)

The group is coordinated by the Istituto per lo studio della musica latinoamericana durante il periodo coloniale (IMLA). It was constituted in 1992 at the 15th IMS International Congress in Madrid.

#### **A. Scientific meetings, symposia, poster sessions**

##### **1. Cremona 1993. First meeting of the R.I.I.A. study group, organized by the I.M.L.A.**

Xoan M.Carreira (Università di A Coruna), J.J.Carreras (Università di Zaragoza), E.Camara (Università di Valladolid), A.Magaudda (Conservatorio di Novara), D.Costantini (Conservatorio di Verona), L.Cymbron (Università di Lisbona), G.Pollin (Università di Bologna), B.Brizi, M.Preitano, U.Vigoni (Università di Pavia), I.Aretz (Direttrice del Fundef di Caracas), S.C.Valdes (Università Cattolica del Cile) e C.M.Fernandez (Università di A.Coruna).

##### **2. Padova, 1996. Symposium at the University of Padova**

Juan José Carreras, Manuel Carlos de Brito, Andrea Bombi, José Maximo Leza Cruz, Sergio Durante, Luisa Cymbron, Gian Giacomo Stiffoni, Anibal Cetrangolo, Maria Grazia Profeti, Anna Laura Bellina, Daria Perocco, Enrique Cámara, Adone Brandalise, Enrica Bojan, Anna Vencato e Luise Stein.

##### **3. "Culture 2000" Programme, European Union. 2002**

"European Musical Heritage and Migration, Opera in the Rio de la Plata (Argentina – Uruguay 1870 – 1920)", Research project funded by the European Union. Project coordinator: Ca' Foscari University of Venice; Project co-organizer: Mundoclasico.com; University of Regensburg. With the participation of: University Libre de Bruxelles; RIIA Buenos Aires -Buenos Aires University; Archivio di Stato di Potenza;CEMLA (Centro de Estudios Migratorios Latinoamericanos). Anibal E. Cetrangolo, Paola Mildonian, Veniero Rizzardi, Roberto Ellero, Demetrio Pala, Susanna Regazzoni, Georgia Aues, Xoan M.Carreira, Maruxa Baliñas, Enrique Sacau, Rainer Kleinertz, Hector Kohen Pablo Durán, Cristian Bacchi.

##### **4. 17th IMS International Congress, Leuven 2002. Poster Session**

"Music Flows and Its Consequences for Immigrant From Europe towards the Rio de la Plata area (Argentina and Uruguay 1870 – 1920)". Aníbal E. Cetrangolo, Veniero Rizzardi, Demetrio Pala, Enrique Sacau, David Hiley (university of Regensburg), Michel Demeuldre (University Libre de Bruxelles).

##### **5. Regensburg, 2003. Symposium at the University of Regensburg**

2nd meeting of the project "European Musical Heritage and Migration, Opera in the Rio de la Plata (Argentina – Uruguay, 1870 – 1920)". Rainer Kleinertz (University of Regensburg), Xoán M. Carreira, Enrique Sacau e Pablo Durán (Mundoclasico.com), Aníbal E. Cetrangolo, Veniero Rizzardi e Demetrio Pala (University Ca' Foscari of Venezia, I.M.L.A).

## 6. Vigo 2003. Symposium at the Istituto de Estudios Vigueses

"Congreso internacional de Musicología A Ópera e Vigo", 3rd meeting of the project "European Musical Heritage and Migration", organized by: Istituto de Estudios Vigueses, Cultura (Concello de Vigo), Fundación Mayeosis, I.M.L.A.. Coordinated by Enrique Sacau. Xoán M. Carreira, Enrique Sacau e Pablo Durán (Mundoclasico.com) Aníbal E. Cetrangolo, Veniero Rizzardi e Demetrio Pala (University Ca' Foscari of Venezia, I.M.L.A.). Rainer Kleinertz (University of Regensburg), Laura Triay, Jesús Ángel Sánchez, Teresa Cascudo, Maruxa Baliñas.

## 7. Venezia 2003. Symposium at the University Ca' Foscari Venezia

"Il Patrimonio musicale europeo e le migrazioni verso l'area rioplatense (1870 - 1920)" Organized by University Ca'Foscari of Venezia, 4th meeting of the project "European Musical Heritage and Migration". Flavio Fiorani, Vanni Blengino, René Lenarduzzi, Susanna Regazzoni, Anibal Cetrangolo, Reiner Kleinertz, Renato Mansi, Giovanni Morelli, Enrique Sacau, Cristian Bacchi, Demetrio Pala, Paola Mildonian, Irma Arestizabal, Veniero Rizzardi, Hector Kohen, Roberto Ellero, Maruxa Baliñas e Gustavo Corrado.

## 8. 18th IMS International Congress, Zurich 2007

"About Dialogues and Passages between Europe and Latin America. The Relations between Migratory Processes and Artistic Languages" Session coordinated by Anibal Enrique Cetrangolo (Università Ca' Foscari, Venezia). Respondent: Malena Kuss. Anibal Enrique Cetrangolo (Università Ca' Foscari, Venezia): The Political Use of Opera in Times of Immigration in Latin America; Giovanni Morelli (Università Ca' Foscari, Venezia): The Migratory Nature of Italian Opera; Marita Fornaro (Universidad de la República, Uruguay): The Solís Theatre in the Socio-Cultural Fabric of Uruguay. Connections between Performing Arts and Migrant Communities; Enrique Cámara (Universidad de Valladolid): Bolivians who Dance: Semantic Changes in Migratory Contexts; Grazia Tuzi (Università della Calabria): Calabrian Communities in Argentina: Music and Dance as an Emblem of Identity; Héctor Kohen (Universidad Nacional San Martín, Argentina): Spaniards in Argentine Cinema: The Republican Immigration; Veniero Rizzardi (Università Ca' Foscari, Venezia): The Social History of Music Reproduction and the »Fidelity« of the Sound Document; Enrique Sacau (University of Oxford): Latin-American Avant-Garde Music in Cold War Spain; Demetrio Pala (IMLA): Data Base of the RIIA Project; Malena Kuss (University of North Texas): Conclusion of the Respondent.

## B. Publications

### Papers

- *Per una catalogazione delle musiche dei compositori italiani presenti negli archivi iberici e americani. Recenti sviluppi e prospettive della musicologia americanistica in Europa*, in Domenico "Zipoli", itinerari iberoamericani della musica italiana del Settecento, Atti del Convegno Internazionale su Domenico Zipoli", Prato, 30 IX; 2-X 1988, Firenze, Olschki, 1994, pp. 291-302.

- *Il teatro dei due mondi, Progetto R.I.I.A. .Il "teatro musicale"*, a cura di Anibal Cetrangolo, Padova 2000.

- *Il patrimonio musicale europeo e le migrazioni*, Università Ca' Foscari, Venezia 2003.

**CD-ROM:** *European Musical Heritage and Migration*, Venezia 2003. Il CD-ROM, oltre ai materiali presentati nei convegni organizzati dal RIIA nel 2002/2003, contiene il database RIIA aggiornato al 2003

### Recordings (first recordings)

- *Musicisti pugliesi in archivi iberici. Ignacio Jerusalem. Leonardo Leo, Nicola Logroscino*, Ensemble Albalonga (CD Tactus, 2001)

- *Musicisti veneti in archivi iberici. Baldassarre Galuppi e Giacomo Facco* Ensemble Albalonga (CD Tactus, 2007)

**On-line publication:** *Il teatro dei due mondi*, Progetto R.I.I.A. Il "teatro musicale". Coordinatore Anibal Cetrangolo

## C. Database

RIIA Data base has begun to be organized in 1993. It is a digital frame that hosts different data related with the operatic repertory and musical workers active between 1880 and 1920. The aim of the data base is to study the migration of opera in the American continent. Data are collected from chronologies of European and American Theatres, periodical publications and musicological literature. At the moment RIIA Data Base is composed of 34.000 records and it's in constantly updated.

**The IMS Study Group Musical Iconography in European Art**  
Report submitted by Nicoletta Guidobaldi, Ravenna (chair)

The IMS Study Group on Musical Iconography was created during the International Conference *Musical Iconography in the XXI Century* held at Ravenna, 7-10 June 2006: *Mapping European Art for Context and Method*. It was acknowledged by the IMS at the end of June 2006.

It has been involved in the realisation of the “*Atelier tematique*” organised at the Centre d’Etudes Supérieures de la Renaissance in Tours in November 2006, of a Seminar on Musical Iconography organized in Turin (11-12 June 2007) and of a *Journée d’étude* “*Lo specchio della musica e i suoi riflessi : passato e presente*” at the Museo Archeologico Nazionale in Ferrara (21 June 2007). An meeting of the group for planning and with presentation of our website has been included in the last Conference of the IMS in Zurich in July 2007.

The first big conference organized by the Study Group on “*Metamorphoses of Orpheus*” will take place in Corfu from 26 to 29 June 2008. More information is given on the Study Group’s webpage at: [http://www.dismec.unibo.it/lms\\_iconography/homepage2.htm](http://www.dismec.unibo.it/lms_iconography/homepage2.htm) .