



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

Communiqué No. 84
December 2009



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International Musicological Society

Communiqué No. 84

Message from the President

Dear Members of IMS:

Already at mid point of my term as president, and in addition to reports from our Secretary General and information available to our members on the IMS web site, I would like to address a few points.

Our editors of *Acta Musicologica*, Prof. Philippe Vendrix and Prof. Alexander Rehding, will soon conclude their terms of service. We thank them warmly for their hard work. We must note with special satisfaction that *Acta* appeared punctually. In this Communiqué we are announcing the search for a new editor. Please send us suggestions for this most important change in stewardship of a journal that should reflect the highest ideals that IMS represents, and, if you are interested in the position, please apply!

I am pleased to inform you that our efforts to increase the activities of the Study Groups and to encourage the formation of new ones are bearing fruit. Some of them, true to our mission, have been very successful at attracting contributors from many countries.

The formation of Regional Associations is also proceeding quite successfully. Among the benefits this initiative has brought to many members is the fact that regional gatherings lessen the amount and cost of travel for those whose salaries barely cover living expenses. It also goes without saying that all members of Regional Associations should be encouraged to attend meetings regardless of whether they are presenting papers. What could be more rewarding than meeting colleagues we know only by name, or making new acquaintances in different parts of the world to share our common interests?

The Congress in Amsterdam, held jointly with the International Association of Music Libraries (IAML), offered another opportunity for our members to meet. Approximately 80 papers were presented in 27 IMS sessions, and slightly more in joint panels and sessions. The Congress was splendidly organized by IAML and I would like to take this opportunity to reiterate my warmest thanks to Martie Severt (IAML President), Gert Floor (Head of the Local Arrangements Committee), and Prof. Rudolf Rasch (Chair of the IMS Program Committee as well as liaison officer between IMS and IAML).

Regarding the next IMS Congress, the Extraordinary General Assembly that took place in Amsterdam selected from two attractive offers. The deciding vote of those present favored the invitation presented by our Italian colleagues, and Rome was selected as the site of our next Congress. The four sponsors are the Accademia di Santa Cecilia and the three universities, "Roma Uno," "Roma Due," and "Roma Tre." Prof. Annalisa Bini from the Accademia di Santa Cecilia shall serve as head of the Local Arrangements Committee, and Prof. Fabrizio Della Seta will chair the Program Committee.

We would like to express our thanks and appreciation to Prof. Pedro Pablo Rosso, Rector of the Pontificia Universidad Católica de Chile, for his invitation to hold the congress in Santiago de Chile, as well as to Prof. Alejandro Vera Aguilera for interceding on our behalf to the higher authorities of this prestigious university. Increasing the participation of Latin Americans in our activities should be very much on our agenda and we hope to find another chance in the future.

As promised in 2008, our South African colleagues came up with the splendid idea to organize an international musicological congress in Stellenbosch, co-sponsored by the South African Society for Research in Music and IMS. The conference theme, "Echoes of Empires: Musical Encounters after Hegemony," already has been announced on our web site. This topic should attract colleagues from other parts of Africa and the musicological world at large. We hope that many of our members will attend.

The increase of musicological activities and meetings involving countries that have so far been neglected is very much on our minds. Unfortunately, we are quite limited in our outreach because our present membership fee does not give us much room to offer financial help to those unable to defray costs of travel or pay membership fees. We are also constrained by the awareness that, if fees were raised too much, joining IMS would be out of reach for many colleagues. To overcome these troubling inequalities we hope that those among you who can afford it would consider helping through a donation. You will see that our annual membership renewal statement provides space for generous giving. I am extremely happy to report anonymous donations of CHF 10,000 and 7'500 received from two members in 2009.

It has been a pleasure for me to share these thoughts with you and hope all of us will fulfill our ambitious tasks for 2010 with success. I also wish everyone a happy and fruitful New Year.

Yours sincerely,

Tilman Seebass (President)

MINUTES OF THE EXTRAORDINARY GENERAL ASSEMBLY OF IMS

On Thursday, 9 July, 2009, 14.00 – 15.10 h
at the Openbaare Bibliotheek, Seventh Floor, "Theater van het Woord"

Minutes taken by Philipp Zimmermann, Assistant Secretary General, and Dorothea Baumann, Secretary General.

Agenda

1. President's opening address
2. Presentation of two bids for the next IMS Congress in 2012
3. Next Intercongressional Symposium in Stellenbosch (South Africa), 2010
4. Presentation of an IMS Honorary Membership to Pierluigi Petrobelli
5. Varia

1. President's opening address

The President welcomed members of IMS and guests. He thanked IAML and the local organizers for providing the opportunity to hold this General Assembly during the joint IAML/IMS conference here in Amsterdam. As announced in Communiqué No. 83 and reiterated in an e-mail sent to all members on 30 June, 2009, the IMS membership was to vote on the site of the next Quinquennial Congress at this extraordinary General Assembly, given that the South African Society for Research in Music (SASRIM) withdrew its support shortly after the IMS voted in favour of this site at the July 2007 General Assembly in Zurich. We are pleased to announce that SASRIM, in collaboration with IMS, will host a smaller conference in Stellenbosch whose precise dates in 2010 will be announced under item 3. We are also pleased to announce that IMS received two very attractive bids for 2012.

2. Presentation of two bids for the next IMS Congress in 2012

Santiago (Chile)

The first bid was sent by Prof. Dr. Alejandro Vera Aguilera, as IMS member who teaches musicology at the Instituto de Música of the Pontificia Universidad Católica de Chile, extending an institutional invitation to IMS by Prof. Dr. Pedro Pablo Rosso, University Rector. Since neither Professor Vera Aguilera nor Prof. Dr. Malena Kuss, who is representing Latin America on the IMS Directorium, was able to attend the Extraordinary General Assembly in Amsterdam, the bid was presented by Prof. Dr. John Griffiths, a scholar who is familiar with this Chilean institution as guest lecturer. John Griffiths addressed the benefits of holding the next congress in Chile with eloquence, answering questions from IMS members after the powerpoint presentation.

Rome (Italy)

The second bid for a congress to be held at the Auditorium Parco della Musica in Rome was presented by the universities and several musical institutions in Rome: Prof. Bruno Cagli, President of the Accademia Nazionale di Santa Cecilia, D.ssa Annalisa Bini, Accademia Nazionale di Santa Cecilia, Prof. Agostino Ziino, Università di Roma Tor Vergata, Prof. Philip Gossett, Università di Roma La Sapienza, Prof. Luca Aversano, Università di Roma Tre, and Prof. Dinko Fabris, Italian representative on the IMS Directorium. Annalisa Bini made the presentation and answered questions.

Vote: Santiago de Chile, 11; Rome, 28.

The Secretary General announced that the next quinquennial congress in 2012 will be in Rome from 1 to 8 July. She thanked both candidates and proposed that IMS asks the colleagues from Chile to hold an Intercongressional Symposium in order to bring as many IMS members to Chile as possible. This was warmly welcomed by the members present. The President added that this could be the opportunity to establish a Regional Association for Latin America. John Griffiths and Dinko Fabris offered their support and added that Malena Kuss certainly would be ready to join them.

3. Next Intercongressional Symposium in Stellenbosch (South Africa), 2010

As announced earlier, the next Intercongressional Symposium will be organized together with the South African Society for Musicology SASRIM in Stellenbosch from 14 – 17 July, 2010 (provisional date). The organizing group proposed the theme “Echoes of Empires: Musical Encounters after Hegemony”. Directorium member Chris Walton provided further information on the congress site. The call for papers will be published on the IMS website and through the usual channels.

4. Presentation of an IMS Honorary Membership to Pierluigi Petrobelli

At its last meeting in Kiev, the Directorium bestowed an IMS honorary membership to Pierluigi Petrobelli. Last President David Fallows read the laudatio written by John Bergsagel who was not able to come. Pierluigi Petrobelli thanked the Directorium and members of the IMS (both texts are printed below).

5. Varia: There were no further matters.

The President adjourned the meeting at 15:10 PM.

29 November, 2009 – *Dorothea Baumann, Secretary General*

Honorary Membership bestowed on Pierluigi Petrobelli: *Laudatio*

This company will be familiar with the concept *Imperfectio ad partem remotam*, used to describe a situation in which the principal quantity lacks a minor part, which is separated from it at a distance and must be supplied in order for the principal to be able to enjoy a state of completeness, or *perfectio*. Finding myself in the rôle of the minor part, being on another continent, I am very grateful to the Board of our society for allowing me the opportunity to be present in this way at this occasion, at which my old friend Pierluigi Petrobelli will receive the distinction of Honorary Membership of the International Musicological Society.

In one of his Latin letters Petrarch writes to a friend: “I will burden you with correspondence, bury you in paper, allow you no chance to read anything except my trivialities...there is nothing more garrulous than friendship. For the conversation of friends the night is too short, the day is not long enough.” It would appear that an excess of words is the price of friendship and so it could easily be

today, after a friendship that has lasted for 45 years. However, my words on this occasion will not, I hope, be either excessive or too personal, since they are addressed to Professor Petrobelli on behalf of the whole membership of our society.

Pierluigi Petrobelli was born in 1932 in Padua, where he also received his first musical education. He then went to the university in Rome, where he took a liberal arts degree in 1957 with a thesis on Tartini, written under the supervision of Luigi Ronga. After teaching in secondary schools for two years he got a Fulbright grant to go to Princeton University, where Oliver Strunk, then in his final years before retirement, had built up a stimulating centre for the study of musicology and here he came into contact with a rising generation of American musicologists. His friendship with Professor Strunk continued when Strunk retired to Italy in 1966 and Professor Petrobelli was able to be of great assistance during the final illnesses there of both Professor and Mrs. Strunk. Before returning to Italy in 1963 he also spent some time at Harvard University, where Nino Pirrotta had been appointed to a professorship in 1956, and at the University of California at Berkeley, where he became involved in a project with Vincent Duckles to prepare a catalogue of 18th-century manuscripts in the university library. This experience was no doubt helpful in obtaining for him the position of librarian-archivist at the Istituto Nazionale di Studi Verdiani in Parma to which he was appointed in 1964, thus beginning a career in the service of Verdian studies that has continued to the present time. However, already before this – it must have been in 1963 – he and Lewis Lockwood had made the important discovery of the music manuscripts preserved at the cathedral in Cividale, which he was attempting to be allowed to report when I first met him at the IMS Congress in Salzburg in 1964. I was present at the session, chaired with relentless firmness by Thrasybulos Georgiades, at which the young scholar, with mounting frustration, begged in vain for a few minutes in which to announce his exciting find.

His career as a university teacher began in 1968, when he was appointed lecturer in music history at the University of Parma, but at the same time he also extended his activities as librarian by assuming direction of the library of the Conservatory in Pesaro. In 1973, however, he left Italy once more to become lecturer and subsequently reader in musicology at King's College in London, where he remained until 1980. When he then returned to Italy, his growing international reputation led to his appointment as director of the Istituto Nazionale di Studi Verdiani and as professor of the history of music at the University of Perugia. In 1983 he moved from the University of Perugia to the University of Rome ("La Sapienza") but retained his position at the Verdi Institute, in which, with dedication and tireless energy, he has continued to this day, even though he retired from the University of Rome in 2005. He has also, on the side, held Visiting Professorships in Italian Culture at the Universities of California at Berkeley in 1988 and Harvard in 1996.

Such is the bare outline of Professor Petrobelli's professional life, from which it is evident why Professor Gianturco, in her article about him in the New Grove some thirty years ago, correctly referred to him as "one of the best trained of the post-war generation of Italian musicologists". In the course of his international education he has added English, French and German (and no doubt also Spanish) to his beautiful Italian language, an accomplishment which, though it leaves him still somewhat deficient in the Scandinavian languages, allows him to move comfortably in international circles and to serve as a valued member of a variety of international committees. He indefatigably attends meetings around the world, where his knowledge, experience, good judgement and integrity are always at the service of our discipline. He has built up an exceptionally wide network of friends and acquaintance, with whom he keeps in touch – often, still, as one of a dying race, with letters written by hand. This admirable, if somewhat old-fashioned, practice is in keeping with his dignified bearing, his impeccable manners, his courtesy and consideration. Add to this a good sense of humour and it is easy to see why he enjoys the devotion of his friends.

However, it would be wrong to allow his international prominence to overshadow the significance of the position that he occupies in his native country. It was one of Vaughan Williams' precepts that one must be national before one can be international and it is important to recognize in Professor Petrobelli the continuation of a distinguished academic tradition cultivated by his predecessors in the chair of musicology at the University of Rome, Luigi Ronga and Nino Pirrotta. Already in the early 1920s Luigi Ronga went abroad to Dresden in Germany for training in the relatively new academic discipline of musicology. His most important contributions were made in the field of 19th-century music, for example his studies of Schumann and Wagner, and in the relationship of words – whether by Tasso, Goethe or Maeterlinck – and music. Professor Pirrotta's liberal arts education was concluded with a thesis in art history and his early professional career was as librarian in the libraries and archives of Italian conservatories. After the war he went to teach in the United States, where he did much to arouse interest in and understanding of Italian culture. His own interests included early opera, *commedia dell'arte* and other aspects of music and theatre, but perhaps his most important work was done in

Italian music of the 14th and 15th centuries. Professor Petrobelli's career shows many points of similarity to those of his distinguished older colleagues and in his research and teaching he has continued the broad humanistic cultural tradition that they represented. Like them, too, he has borne his share of the burden of editing journals, organizing conferences and advising professional and political bodies.

Professor Petrobelli has been the recipient of many honours: like Ronga and Pirrotta he is a member of the Accademia Nazionale dei Lincei and he is also a member of the Accademia Filharmonica Romana and of the Accademia Europaea and he bears the title "Visitante distinguido" of the University of Cordoba in Argentina. The musicological societies of England (the Royal Musical Association) and the United States (the American Musicological Society) have elected him to honorary membership and it is now my privilege to present him to this assembly to receive a similar demonstration of respect from his colleagues in the International Musicological Society. I offer my own congratulations *ad partem remotam*.

– **John Bergsagel**

Mr. President of The International Musicological Society, Mesdames les Vice-Présidentes, Past Presidents, Ladies and Gentlemen of the Directorium, Madame Secretary General, Ladies and Gentlemen members of the IMS, dear friends,

The privilege bestowed on me as Honorary Member of the Society gives me great joy, as well as no little embarrassment, thinking – and I mean it - of how many among you would have deserved this honour more than me. In any case: I am deeply grateful to you all for this gesture of esteem and, I would like to add, of friendship.

I am a member of our Society since 1964; the first of its congresses I attended was in Salzburg; it was in many ways the revelation of a world, that of scholarship, but also of scholarly battles and of the richness in personalities which populate that world. I attended almost regularly all the subsequent congresses, once acting also as one of the organisers; and the wealth of ideas, of stimuli, of personal relationships, and even of amusement I derived from these activities populate my memory. I hope you don't mind this perusal of past time, so typical of a man in his old age. I had also the privilege of serving the Society for ten years as a member of the Directorium, which allowed me to know from the inside the way in which it works, its problems, its conflicts, their solution. It has been a really fascinating experience, which above all reinforced my firm conviction about the purpose of our Society and of its validity, even in our time, so distant and so different from 1929, the year of its foundation. If I mention the birth date of the Society it is mainly because I have in mind two of its founding members. One is Edward J. Dent, the first President. A typical Cambridge professor, he was a pioneering specialist of Alessandro Scarlatti, and he is also the author of one of the most delightful and penetrating books on the operas of Mozart. But Dent was not only a musicologist. He was a deeply committed champion of the music of his time, to the point that he was the founder of the International Society of Contemporary Music. The other founding member of our Society I want to mention is Béla Bartok, the great Hungarian composer, but also one of the founders of the ethnomusicological research. What strikes me, in thinking about these two really important historical figures, is a trait common to both of them: the openness of vision, the breadth in looking at the musical events – no distinction between past and present, no difference in attitude in front of a Scarlatti cantata or a folksong from a Rumanian village; above all no boundaries in the scope and methods of their intellectual investigation. This is – or this should be – the scope and breadth in purpose of our Society: no geographical distinction, no limits to the objects of our curiosity, no edge to our methods of research. To be sure, this is not an invitation to chaos; quite the contrary. Only through periodical congresses and conferences, through the publication of *Acta*, and especially through the activities of the Study Groups and of the regional committees the free, open and continuous exchange of experiences, views, opinions can be achieved. Only through these channels the feeling of belonging to the Society can be realised. No national society, no matter how open and how articulated, can fulfil this purpose. Of all this I am deeply convinced, and I owe this conviction from having been, and from being a member of the IMS. To prove this assertion I could enlist a rich harvest of personal experiences but – as I said before – this is a temptation one must resist. Let me instead reiterate my expression of deep gratitude for the many joys I derived from being an active member of this institution. It has enriched my personality and my life. Thank you, thank you again.

– **Pierluigi Petrobelli**

Information from the desk of the Secretary General

Publications of the Society in 2009. *Acta Musicologica* 81 (2009) I/II; *Communiqué* 84 (December 2009, mailed in January 2010, with Corrections and Additions to the Membership Directory). All Communiqués are published on the society's website <http://www.ims-online.ch>.

Membership. On 15 November 2009, IMS counted 1016 members from 48 countries. Since December 2008 78 new members joined the society, 45 members left or 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.

Outreach fund: In order to support members whose papers have been accepted and are coming from countries with soft currencies, IMS again launches an appeal for donations (see separate line on the application form at the end of this communiqué and on the next invoice). 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.

Many thanks in advance. *Dorothea Baumann, Secretary General*

Stellenbosch 2010

Call for papers: The next Intercongressional Symposium and Regional Conference will be organized together with the South African Society for Research in Music (SASRIM) in Stellenbosch from 14 – 17 July, 2010). The theme is "Echoes of Empires: Musical Encounters after Hegemony". Chair of the Programme Committee is the IMS Directorium member Chris Walton, chair of the Local Organization Committee Stephanus Muller (University of Stellenbosch). The full call for papers is published on the conference website and can be reached through <http://www.is-online.ch>. Please submit your proposal to sasrim@gmail.com **immediately**. Proposals for papers (20 minutes, followed by 10 minutes of discussion), lecture demonstrations (45 minutes, followed by 15 minutes of discussion) and round table discussions (45 minutes, followed by 15 minutes of discussion) are invited. Include a short CV and an abstract of no more than 300 words in English. The language of the conference is English. You will be notified by 1 March 2010 if your topic has been accepted.

Rome 2012

The 19th International Congress of the IMS will be held from 1-8 July, 2012 (provisional date) at the Auditorium Parco della Musica in Rome. Chair of the Local Organization Committee: Annalisa Bini, Accademia di Santa Cecilia, Chair of the Programme Committee: Fabrizio Della Seta (Università degli Studi di Pavia, Cremona). The conference theme and call for papers will be published on the IMS website later this year.

Call for Editor of *Acta Musicologica*

The IMS journal that appears twice annually and is published by Baerenreiter Verlag in Kassel (Germany), to begin with number 1, 2011. The International Musicological Society is searching for an experienced editor who would represent the discipline as a whole, broadly defined to include historical musicology as well as ethnomusicology, and ready to meet the challenge of this task. Articles are accepted in the five official languages of the Society, namely English, French, German, Italian, and Spanish. Experience in page layout and computer editing is not a condition, but would be highly

desirable. Compensation is limited to a modest flat-rate fee. Proposals should include a curriculum vitae and a statement of purpose.

Deadline: 31 March, 2010.

Study Group Reports

Study Group Meeting in Amsterdam (Barbara Hagg Huglo)

Dear colleagues,

On July 8 several Study Group chairs met at the IAML-IMS Conference in Amsterdam. The meeting was rather short, but nevertheless informative. I'm writing to inform you of some of the points that were made, but please feel free to 'reply all' if I have missed or mis-remembered something (jetlag). At the end of this letter, I've added a few comments about: 1) yearly reports on Study Groups for the Communiqué (deadline November 1), and 2) organizing Study Group meetings at IMS Congresses.

Regarding meetings, Frans Wiering (*Musical Data and Computer Applications*) reminded us of the challenge, especially at international meetings, of evoking discussion and spontaneity. He suggested that short workshops in which participants are taught how to do something ought to be a part of the program, as well as papers and poster sessions. As methods and techniques are developed, with (and without) technology, it is helpful if participants can learn how to use them. Similarly, informal activities that bring people together are important. For the Izmir conference he now chairs, the full conference papers are posted as PDFs and then published with minimal intervention. They are downloadable onto a USB stick.

Dinko Fabris explained that one purpose of the *Cavalli Study Group* was to avoid duplication of critical editions and to work together in completing the Bärenreiter edition. The first meeting of the Study Group in 2008 was held around a Cavalli premiere at Covent Garden. Another meeting was held at Yale University, and in 2010 a meeting will take place at La Fenice in Venice.

Tilman Seebass and Dinko Fabris reported on the *Study Group on Music Iconography in European Art*, established in 2006. The meetings take place twice a year and often seek local involvement. One recent meeting included an afternoon session for students. Very successful were seminar-type sessions on individual paintings.

We also received copies of the conference booklet of the first meeting of the Study Group on *Music and Media* (Chair and founder: Emile Wennekes), which preceded the Amsterdam Congress. There were nineteen papers by participants from Europe, Scandinavia, the US and Canada.

Increasingly, English is becoming the language of choice at Study Group meetings. The size of the Study Groups ranges widely, but all are international and most include members from outside of Europe and North America as well: *Computer Applications* – about 40 members; *Cavalli* – 15 members; *Music Iconography* – 74 members from 12 countries, but 15-25 participants at each meeting.

The *Cantus Planus Study Group*, established in 1983, now has around 250 members, including a new generation of pupils of early members. Information is provided by a listserv. Meetings take place as sessions during the quinquennial IMS Congresses and on the day after the Congress, also every year or two in the interim, usually in the last half of August. A typical meeting lasts six days and includes a day of excursions. To keep costs down the meetings have been held in Hungary in hotels offering conference facilities and room & board plans.

Thus, Study Group members have all of their meals together throughout the conference. Thanks to support from the Hungarian Academy of Sciences, Institute for Musicology, the proceedings of all of the conferences not held as part of IMS meetings have been published. Study Group members have also met informally at the past two Annual Meetings of the American Musicological Society.

At the end of our meeting, Tilman Seebass reminded Study Group chairs that although the IMS cannot provide financial support, it does lend its name to the Study Groups and give space to them on the IMS website, which should have links to each Study Group website and contact information for the Chairs. Furthermore, Study Group reports are published in the IMS Communiqués. To that end, Study Group Chairs should send yearly reports of their activities – of no more than 22 lines and preferably fewer – to Dorothea Baumann, Secretary General of the IMS dorothea.baumann@ims-online.ch, each year by **November 1.** The reports sent to Dorothea Baumann will be made available to the IMS membership in the Communiqué and at the IMS website.

Although this was not brought up at our meeting, a few words about Study Group meetings held in conjunction with the quinquennial IMS Congresses may be helpful. The next Congress will be held in Rome in 2012. Study Groups wishing to meet just before, during, or just after the meeting should signal their intent to do this and all of the pertinent details (number of participants, dates, size of rooms and AV equipment needed, etc.) to both the program and local arrangements chairs. Meetings before and after pose special problems, because the rental of buildings for the Congress is so costly – *Cantus Planus* has usually met in locations other than the conference venue (the Zurich Zentralbibliothek, for example). The costs of Study Group meetings are normally NOT paid by IMS or by the Congress organizers, however (this has been a matter of grief on both sides). Similarly, staffing and coffee at breaks may need to be organized by the Study Group. Nevertheless, the *Cantus Planus* Study Group has in my memory never had to pay for the venue and AV equipment, but only for coffee, and often a member of the local arrangements committee has helped us with practical arrangements. The point is that the responsibility for the success of such meetings rests not with IMS but with the Chair of the Study Group. The Chair's early and continued contact with the Congress organizers is crucial, because usually if they are kept informed and are able, they will help.

I left this meeting with real optimism about the future. Tilman Seebass, President of the IMS, made Study Groups a priority, and the number of newly-formed Study Groups, their international membership, as well as their reach in their respective fields, is increasing.

In the future, if anyone has a good idea they would like to share about the Study Groups, you can send a message to me or, if appropriate, write to the President, Tilman Seebass Tilman.Seebass@uibk.ac.at. To give an example, I am listing several suggestions that were sent to me several months ago:

The IMS should:

- 1) make a list of the emails of IMS members (who chose to give them) available for announcements, so that members are aware of the Study Groups and their conferences.
- 2) give a full list of all of the Study Groups and list contact information for Chairs not only at the IMS website but also in *Acta musicologica*.
- 3) recognize the work that the Study Groups do [this is done implicitly by making information about the Study Groups available at the website and by providing links to Study Group websites].

Such suggestions are indeed useful (the President can bring them to the Bureau or Directorium for action), and I hope that our meeting and this letter will begin a productive 'dialogue' between the Chairs and IMS.

With best wishes, *Barbara Haggh-Huglo*

Barbara Haggh-Huglo, PhD, Professor of Music (Musicology) University of Maryland, College Park, Chair, IMS Study Group 'Cantus Planus'; Chair, AMS/MLA Joint RISM Committee; US Representative, Directorium IMS; tel. (1)301-405-3247 (office); fax (1)301-314-9504 (office); e-mail: haggh@umd.edu

IMS Study Group *Cantus Planus*

Chair: Barbara Baggh-Huglo, haggh@umd.edu. Advisory Board: Nicolas Bell, James Borders, Christelle Cazaux-Kowalski, Zsuzsa Czagány, Roman Hankeln, Debra Lacoste, Christian Troelsgård.

Links to the projects, publications, and websites of Study Group members may be found at <http://cantusplanus.org>.

Report on the activities of the IMS Study Group 'Cantus Planus', fall 2008-fall 2009

During the past year, the IMS Study Group 'Cantus Planus' held its fifteenth meeting, published the proceedings of its thirteenth meeting in *Niederaltaich* (Budapest, 2009, 689 p.), continued its new association with the periodical *Plainsong & Medieval Music* for a second year, and established a listserv based at the University of Maryland, College Park, with some 300 subscribers at present. The major projects undertaken by members of the Study Group include new online resources at the Institute for Musicology of the Hungarian Academy of Sciences (digitized manuscripts, *Gradualia*), the University of Western Ontario (more CANTUS files, the downloadable Volpiano font, tools for analyzing series of chants), and the Universität Regensburg (many new resources, notably Post-Pentecost Alleluias), *Festschriften* published for longtime members Janka Szendrei and Gunilla Iversen, two new volumes in the series *CAO-ECE* (I/B Salzburg, VI/B Kalocsa-Zagreb), and one new volume in the *Historiae* series (Robert Klugseder, *Historia S. Quirini et Historia S. Chrysogoni*, 2008). Several members of the Study Group are involved in projects to catalogue liturgical manuscripts with and without notation in Austria, Belgium, France, Poland, Portugal, and Slovakia, and the major Hungarian edition of office responsories is soon to be published.

The fifteenth meeting of the IMS Study Group 'Cantus Planus' was held at the Hotel Walden in Dobogókő, Hungary, from 23-29 August, and included invited lectures by Christian Troelsgård, Joseph Dyer, Gunilla Iversen, Eustathios Makris, and Janka Szendrei, as well as 52 other papers by participants from seventeen countries. Topics ranged in date from the earliest papyri with Marian chant to monastic liturgical singing after Vatican II, and in place from modern Coptic singing to manuscripts from Novgorod, Transylvania, Catalonia, Portugal, and Croatia, but Rome, Gaul, Milan, and Mozarabic chant were not neglected. Explorations of music included a comparison of the 'road maps' of Gregorian and Old Roman responsories, an examination of textlessness, and a comparison of chants with different text meters adapted to the same melody. Of particular note were papers on the structure of the early office, on widely-diffused and very local *historiae*, on unusual antiphons in pontificals and early antiphons in processional, on Greek texts in Mediterranean regions, the divine in medieval Latin poetry, and dialogues in chant. For modern performances of chant, a neumatic notation combining a five-line staff with St. Gall neumes was proposed. We were also treated to videotaped performances of medieval liturgical dramas from Padua, a concert by Trio Lignum, and a visit to Esztergom, the first Hungarian archdiocesan see (with a performance there of the play, *Tractus stellae*). The sixteenth meeting of the Study Group will take place at the Kardinal-König-Haus in Vienna, Austria, from 21-27 August 2011. Its seventeenth meeting will be held in conjunction with the nineteenth international Congress of the IMS in Rome in 2012.

In 2007, 2008, and again this year, Study Group members will meet for two hours on Thursday evening at the Annual Meeting of the American Musicological Society.

Barbara Haggh-Huglo, Chair
October 16, 2009

IMS Study Group on Musical Data and Computer Applications

Anyone wishing to join the IMS Study Group on Musical Data and Computer Applications (in Musicology) should contact Frans Wiering fransw@cs.uu.nl or Eleonor Selfridge Field esfield@stanford.edu.

The Study Group has a provisional plan to meet in conjunction with ISMIR (the International Society for Music Information Retrieval) in Utrecht next summer. Frans Wiering is the local host. Whether there will be sufficient interest and availability to hold a study-group meeting at that time remains to be determined.

IMS Study Group Seventeenth-Century Venetian Opera, especially Cavalli

Board of Directors: Ellen Rosand, Yale University (President), ellen.rosand@yale.edu, Dinko Fabris, Università della Basilicata-Casa Piccinni, Bari I, fabris@teseo.it, and Álvaro Torrente, Universidad Complutense, Madrid, atorrenteg@ghis.ucm.es.

For a list of participants, candidates for membership in the Study Group, the list of volumes and editors of the Cavalli Baerenreiter Series and more news go to <http://www.ims-online.ch> → *Study Groups*.

IMS Study Group *Rapporti Italo Ibero Americani. Il Teatro Musicale (RIIA)*

Chair: Aníbal E. Cetrangolo (acetrangolo@alice.it)

Attività istituzionale dello Study Group RIIA nel 2009: incontri in America Latina e in Europa

Agosto 2009 - Buenos Aires: Universidad de General San Martín (UNSAM), costituzione dell'Centro de Migraciones Culturales, progettazione di un master in migrazioni culturali dal 2011.

Novembre 2009 – Venezia: workshop, visita di Alicia Bernasconi (direttrice CEMLA) e Federica Bertagna (periodici latinoamericani tra 1880-1920) - progetto sulle migrazioni culturali.

Novembre 2009 – Padova e Venezia: visita di Marita Fornaro (direttrice Scuola di musica dell'Universidad de la Republica de Montevideo), conferenza a Ca' Foscari, seminario IMLA.

Dicembre 2009 – Padova e Venezia: visita di Carlos Ruta (rettore UNSAM), decisione per convegni quadri tra gli atenei partecipanti, scambio di informazioni tra archivi contemporanei europei e argentini (manifestazioni nel 2011: Paul Sacher Stiftung (Basilea), Fondo Mauricio Kagel, Fondazione Archivio Luigi Nono, Venezia, Archivio dell'Istituto Torcuato Di Tella, Buenos Aires), progettazione di un Master interateneo (UNSAM – Università di Venezia Ca' Foscari) sulle migrazioni culturali, Summer School presso l'UNSAM con docenti dell'Università di Padova, progetto di mostra itinerante sull' pittore e scenografo d'opera Pio Collivadino nel 2011 (Buenos Aires, Montevideo, Venezia – Laura Malosetti, UNSAM), facsimilare “*La Gaceta Musical de Buenos Aires*” dell'Archivio del Teatro Colon di Buenos Aires, restauro e produzione operistica, valorizzazione dell'arte plastica e della musica relative alle comunità italiana nel Rio de la Plata (collaborazione tra UNSAM e IUAV).

Attività dello Study Group RIIA aperte ai soci IMS

Database RIIA – raccoglie informazioni su operatori e repertori musicali tratti dai periodici e dalle cronologie dei teatri tra il 1880-1920, aperto al contributo di ricercatori che lavorano su progetti analoghi.

Digitalizzazione dei periodici musicali e non per ricavare informazioni sulle migrazione artistica tra Italia, Spagna e America Latina tra 1880-1920 - fotografia digitale dei materiali, selezione dei dati interesse musicale o artistico, immissione dei dati nelle tabelle di repertorio e operatori musicali dello Study Group RIIA. I materiali saranno pubblicati in rete grazie al contributo della Regione del Veneto.

Aníbal E. Cetrangolo

IMS Study Group *Musical Iconography in European Art*

Chair: Nicoletta Guidobaldi, Ravenna, immagini.musica@gmail.com, website: <http://www.beniculturali.unibo.it>. Steering committee: Nicoletta Guidobaldi (Bologna-Ravenna/Tours), Björn Tammen (Vienna) and Alexandra Voutyra (Thessalonica).

The Study Group currently has 74 members from 12 Countries. The first big international meeting, devoted to the *Metamorphoses of Orpheus - Musical Images from Greek Mythology in Antiquity and their Revivals in European Art*, has been organized in Corfu by Alexandra Voutyra (Thessalonica) and Harris Xanthoudakis (Corfu); selected papers presented there (Ionian University, 26-28 June 2008) have been submitted for publication to "*Imago Musicae*".

The main international conference for 2009, organized by Dinko Fabris and Daniela Castaldo, has taken place in Lecce and Galatina (*Musical Symbols in Pictorial Cycles*, 25–27 September 2009), in cooperation with the Università di Lecce. With more than 40 participants from Austria, Italy, France, Spain, Portugal, Poland, United States, the conference has been a great success.

Next conferences: Vienna ('*Musicians & Monuments: Tracing Composer's Memorial Iconography Through the Ages*', 15–17 April 2010, in cooperation with the Austrian Academy of Sciences) and Barcelona (*Musical Iconography in the Mediterranean and Its Impact on European Culture Through History*, 4–6 October 2010, in cooperation with the Universitat Autònoma de Barcelona and the Societat Catalana de Musicologia).

The Study Group supports research projects, exhibitions, publications, and coordinates the updating of an international bibliographic network (available as a common resource on its website); the Study Group is engaged in university courses and seminars, like those by the DISMEC within the Dottorato di Ricerca in Musicologia e Beni Musicali of Alma Mater Studiorum – Università di Bologna in collaboration with CESR (Centre d'Etudes Supérieures de la Renaissance) in Tours, those organized by the Istituto per i Beni Musicali in Piemonte (Saluzzo/Torino), and those realized by Cristina Bordas in the Universidad Complutense de Madrid. A week-long Summer School on Musical Iconography, coordinated by Luzia Rocha and Luís Sousa will take place in Lisbon on July 2010.

Nicoletta Guidobaldi

IMS Study Group *Music and Cultural Studies / Musik und Kulturwissenschaft*

Chair: Tatjana Markovic, tatjanam@eunet.rs.

Last report received end of 2008.

IMS Study Group *Music Research and eLearning (MUREL)*

Chair: Martina Claus-Bachmann, musicresearchelearning@googlemail.com, website: <http://www.kuveni.de/murel/schedule.htm>.

Call for papers: The topic for the next online Symposium (MUREL and IGdsKdV) is: SchallErzeuger / SoundGenerators - Feldforschung zwischen Materialität und Virtualität / FieldResearch between Materiality and Virtuality. Deadline for call for papers: 15 April, 2010.

Martina Claus-Bachmann

IMS Study Group *Music and Media* (MaM)

Chair: Prof. Dr. Emile Wennekes, e.wennekes@uu.nl, website: <http://www.wvclassiconline.com/mam.html> .

The newly established IMS Study Group *Music and Media* (or MaM for short) organized a two day symposium at the Amsterdam Orgel Park in July, 2009. The link with the IMS was made as visual as possible by scheduling this as a pre conference to this year's joint IAML/IMS conference. Prof. dr. Tilman Seebass, President of the IMS, was honorary guest of the Study Group. The first MaM program consisted of a varied program with some 25 introductions and lectures by participants from over ten countries in front of attendees from three continents. The majority of papers were presented by musicologists, but cognitive as well as by scholarly oriented makers (a film composer, a multi media musician) also participated.

Prof. Dr. Emile Wennekes, initiator of the Study Group and organizer of the first meeting, was elected as chair of MaM by acclamation. As of now, he will function as liaison officer to the Directorium of the IMS. During the July weekend, two future meetings were scheduled: in 2010, MaM will again meet in Berlin (at Humboldt University). The 2011 gathering is planned to take place in Lisbon (Universidade Nova de Lisboa). The ambition is to have the 2012 meeting take place in the United States. The idea is furthermore to rework a selection of the papers presented at this 'pre conference' as chapters for a book. The host will function as its editor-in-chief; the other moderators of the thematic sessions (Prof. Dr. James Deaville, Prof. Dr. Tomi Mäkelä, Dr. Tobias Pleblich and Prof. Dr. Michael Saffle) will serve as an editorial advisory board.

Call for papers: The next MaM meeting is now scheduled for the weekend of June 26-27, 2010 and will be held at Humboldt University, Institute for Musicology and Media Studies, during. Call for papers in the field of musicology and media → see <http://www.ims-online.ch> . Abstracts with a maximum of 300 words should be sent to Dr. Tobias Pleblich, tobias.pleblich@culture.hu-berlin.de by February 28, 2010. The program committee includes Michael Saffle, James Deaville and Emile Wennekes.

Emile Wennekes

Launching of new IMS Study Groups

Shostakovich and his Epoch: Contemporaries, Culture and the State

The idea of creating a new Study Group on 'Shostakovich and his Environment' (working title) arose after the IMS Regional Conference in Kiev in September 2008. It was then taken forward by the advisory member of the IMS Directorium Liudmila Kovnatskaya. The idea of forming such a group came mainly from the Association of Dmitri Shostakovich in Paris, the DSCH Publishers, Moscow (the publishers of the New Collected Works), and the Shostakovich Family Archive in Moscow, which was founded at the end of the 1990s by the composer's widow Irina Antonovna Shostakovich.

The accessibility of formerly inaccessible archives in Russia has set in motion a new international interest in documentary sources, and preparations for the 100th anniversary of the composer's birth enhanced this interest. The most significant findings in recent years from Russia came from the materials in the Family Archive. Thanks to this, previously unknown facts - at times cardinal ones that alter our perception of the composer's life - gradually become the property of world-wide scholarship. This is the moment for a new collaboration between musicologists from both East and West. Only thanks to new knowledge and international exchange the 'phenomenon of Shostakovich' can be fully evaluated in the context of his epoch.

The creation of the Shostakovich study group is warmly welcomed by Irina Antonovna Shostakovich, who has agreed to be the official Patron of the Group and to contribute to its activities. We also thank the President of IMS, Tilman Seebass and the Secretary General, Dorothea Baumann for their encouragement and support.

The preliminary meeting of the Shostakovich Study Group took place during the IMS Regional Symposium 'Modern musicology in the world of science' at the Belarus State Academy of Music in Minsk, Belarus from 29 August – 4 September 2009 on the last day of the Symposium, after the session 'Shostakovich and his Environment' in which there were seven speakers from Lithuania, Ukraine, Russia, Germany and Great Britain. After the papers, the honoured guest of the Symposium and General Director of the DSCH Publishing House, Irina Antonovna Shostakovich, gave a report on the activities of the publishing house and presented some of the new volumes of the New Collected Works. The session closed with a screening of the film 'The Viola Sonata' by S. Aranovich and A. Sokurov (1981-2005) which is based on unique archival materials.

After the film, the participants of the session (Leonidas Melnikas, Ekaterina Vlasova, Pauline Fairclough, Olena Zinkevych, Stefan Weiss, Lydia Ader, Olga Digonskaya) met with the President of the IMS and the General Secretary. The working title of the group "Shostakovich and his Environment" was changed to "Shostakovich and his Epoch: Contemporaries, Culture and the State". The elected chair of the group is Olga Digonskaya (Moscow), the co-chair is Pauline Fairclough (Bristol).

Future meetings will be held in Petrozavodsk (September 2011) and in Rome (2012).

Olga Digonskaya (Moscow), digonolga@gmail.com, Pauline Fairclough (Bristol).

Stravinsky: between East and West

During the final Round Table of the Regional Symposium of IMS in Kiev, in September 2008, the President of IMS, Tilman Seebass, together with the advisory member of the IMS Directorium, Liudmila Kovnatskaya, suggested to form a Study Group in order to involve more Eastern European colleagues in IMS activities. The work of Igor Stravinsky – a Russian composer of worldwide influence – was chosen and the title "Stravinsky: between East and West" was proposed. The goal of the new Study Group is not supposed to be only the reflection of Stravinsky's artistic individuality but also the mutual influence between Eastern and Western styles of composition of his time. Another important aim of the new Study Group is to help in overcoming informational, language, social-cultural barriers and borders still separating colleagues from East and West.

Stravinsky's grand-niece, Elena Stravinskaya, who now is keeper of the Stravinsky family archive in Saint Petersburg, has given her kind consent to be a honorary patron of the Study Group.

The inaugural international meeting of the STG Stravinsky took place in the course of the IMS Regional Symposium held at the Belarusian State Academy of Music (Republic of Belarus, Minsk) from August 29th to September 4th, 2009 on September 3rd. One day was committed to "Stravinsky: between East and West" (Chairs – Natalia Braginskaya, Valérie Dufour). 7 papers by scholars from Russia (Moscow, Saint Petersburg), Great Britain, Belgium, Switzerland were presented (full programme see IMS website). The program also contained a conversation with Vsevolod Stepanov, Elena Stravinskaya's husband who as representative of Stravinsky's family attended the inaugural conference as a guest.

The final event of the day was a brief procedural meeting where took part the IMS President Tilman Seebass, Secretary General of the IMS Dorothea Baumann, Stephen Walsh, Svetlana Savenko, Valérie Dufour, Olga Manulkina, Mikhail Lobanov, and Natalia Braginskaya. The working title of the Study Group was confirmed as the constant one. Natalia Braginskaya and Valérie Dufour were elected chairs of the Study Group.

The next two meetings of the Study Group are planned to be held in Petrozavodsk (Russia, Karelia), September 2011, and Rome, July 2012.

Natalia Braginskaya (St. Petersburg), nb-sky@yandex.ru, Valérie Dufour (Brussels)

Study Groups reports are published on the IMS website at <http://www.ims-online/> → *study groups* whenever they are submitted to the Secretary General.

Please, inform the Secretary General of any change of address and send your e-mail to dorothea.baumann@ims-online.ch or enter your new address on the website <http://www.ims-online.ch> via 'member login'.