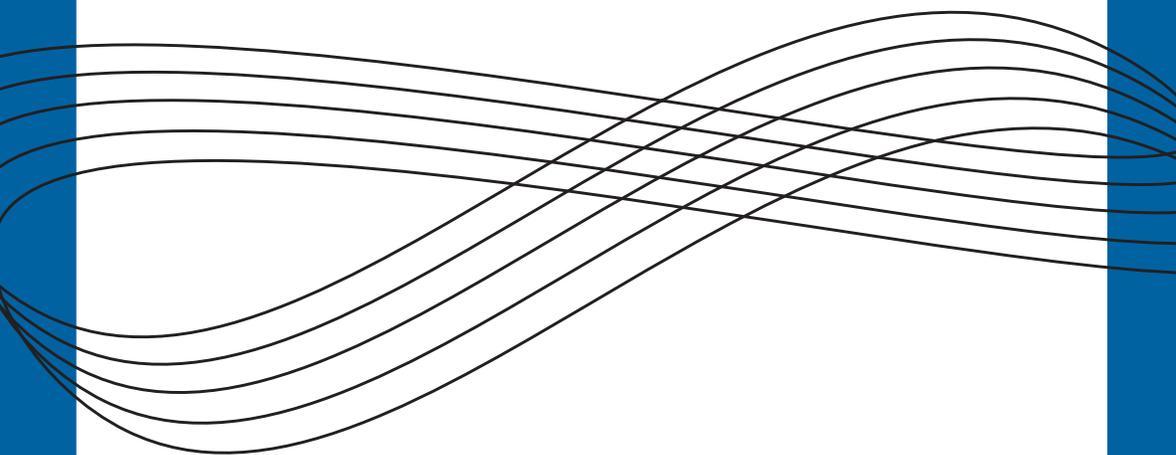




## KVNM CONFERENCE

A series of approximately ten thin, black, wavy lines that flow across the page from left to right, creating a sense of movement and rhythm.

### **Musicological Societies as Intermediaries between Society, Musical Life and Academia**

Conference in Honor of the 150th Anniversary of  
the Royal Society for Music History of The Netherlands

22-24 November 2018  
Utrecht, the Netherlands



1868 - 2018

**KVNM conference**

**Musicological Societies  
as Intermediaries between Society,  
Musical Life and Academia**

Conference in Honor of the 150th  
Anniversary of the Royal Society for Music  
History of The Netherlands (KVNM)

22-24 November 2018, Paushuize,  
Kromme Nieuwegracht 49,  
3512 HE Utrecht

## PROGRAM

### Thursday 22 November: Musicological Societies with a Long(er) History

8.30-9.00 Registration

9.00-9.15 **Ulrike Hascher-Burger**: Opening

#### 9.15-10.00 KEYNOTE

**Dorothea Baumann** (CH): The International Musicological Society in a Changing World

10.00-10.30 *Coffee*

#### 10.30-12.30 PANEL

*The Royal Musical Association's Changing Role: Past, Present and Future*

**Simon McVeigh** (UK): Mirror or Agent? The Public Responsibilities of a Learned Musical Society Today

**Barbara Kelly** (UK): Maintaining the Entente Cordiale: Musicological Collaboration between the UK and France (1917-2018)

**Warwick Edwards** (UK): RMA's Activities: the Challenge of Representing Every Branch of a Diverse Discipline

**Mieko Kanno** (FI): Institutionalizing Musical Craftsmanship

12.30-13.30 *Lunch*

#### 13.30-14.00 CONCERT AT PAUSHUIZE

*Annette Middelbeek (piano) will perform Acht Klavier Stukken (Eight Piano Pieces, 1916) by Leo Michielsen (1872-1944).*

#### 14.00- 15.00 STUDENT PAPERS

*Organized by Ragtime, the Musicological Student Association of the University of Amsterdam.*

**Liselotte Podda** (NL): North versus South: the representation of Northern Italy and Southern Italy in Giuseppe Verdi's *La battaglia di Legnano* and *I vespri siciliani*

**Carine Hartman** (NL): Schnittke's stylistic abundance

**Dick Thole** (NL): Gender bias in the evaluation of male and female vocals

15.00-15.30 *Tea*

### 15.30-17.00 INDIVIDUAL PAPERS PART 1

**Cristina Urchueguia** (CH): The Swiss Musicological Society: Diplomacy, Neutrality and Understatement

**Petra van Langen** (NL): Nationalism versus Internationalism: Challenges of a Musicological Society in a Small Country. The Dutch Musicological Society as Case Study

**Beata Bolesławska** (PL) and **Iwona Lindstedt** (PL): The Musicological Section of the Polish Composers' Union: a historical background and the role in dissemination of native musicological research

### 17.00-17.30 FORUM DISCUSSION

17.30-18.30 *Drinks*

## Friday 23 November: Musicological Societies with a Short(er) History

9.00-9.15 **Ulrike Hascher-Burger**: Opening

### 9.15-10.00 KEYNOTE

**Krisztina Lajosi** (NL): Voluntary Associations and Contradictions of Civic Society

10.00-10.30 *Coffee*

### 10.30-12.00 PANEL

*The Society for Musicology in Ireland (2003-2018): Recent Developments, New Directions*

**Lorraine Byrne Bodley** (IE): Why musicology matters

**John O'Flynn** (IE): Popular Musicology in Ireland: negotiating Institutional, Academic and Public Engagement in Local and National Contexts

**Denise Neary** (IE): Artistic Research in Music in Ireland

**Gareth Cox** (IE): Publishing Musicological Research in Ireland: the Journal of the Society for Musicology in Ireland and Irish Musical Studies

12.00-13.00 *Lunch*

### 13.00-14.00 CONCERT AT THE UTRECHT CONSERVATORY (GEBOUW K&W)

*Together with students of the Utrecht Conservatory, members of the Utrecht String Quartet will perform works such as the Strijkkwartet nr. 5 (String Quartet nr. 5) by Willem Pijper (1894-1944), the Strijkkwartet opus 44 (String Quartet opus 44) by Marius Flothuis (1914-2001).*

### 14.00-15.30 INDIVIDUAL PAPERS PART 2

**Kerri Kotta** (EE) and **Toomas Siitan** (EE): Estonian Musicological Society and musicological research in Estonia

**Balázs Mikusi** (HU): The 25-Year-Old Hungarian Musicological Society in Historical Context

**Stanislav Tuksar** (HR): Croatian Musicological Society and Its 25 Years (1992-2017): Achievements and Perspectives

15.30-16.00 *Tea*

### 16.00-17.00 INDIVIDUAL PAPERS PART 3

**Per Dahl** (NO): The Musicological Society in Norway – Anything Goes? A Discussion of Models and Methods in Sustaining the Society

**Evi Nika-Sampson** (GR): Bridging Research, Education and Musical Life: The Hellenic Musicological Society as a Link between Scholars and Society

### 16.00-17.00 PARALLEL SESSION

*Roundtable: Dutch Musicological Student Associations in Discussion. Organized by Hucbald, the Musicological Student Association of Utrecht University*

### 17.00-17.30 FORUM DISCUSSION

17.30-21.00 *Aperitif and Dinner*

## Saturday 24 November: The Future of Musicological Societies

9.00-9.15 **Ulrike Hascher-Burger**: Opening

### 9.15-10.45 PANEL

*Impact of the R-projects on Musicological Research in the Age of Globalization*

**Benjamin Knysak** (US): Sonneck's Apple and RIPM more than a Century Thereafter

**Zdravko Blažeković** (US): RILM Abstracts of Music Literature: A Global Music Bibliography for Local Music Research

**Klaus Keil** (D): RISM: A Tool for Documenting Historical Library Collections and an Aid for Music Research

**Antonio Baldassarre** (CH) and **Debra Pring** (UK): Defining, Transmitting, and Promoting Musical “Images” in the Digital Age: The Role of Association RIdIM in a Contemporary Social Context

10.45-11.15 *Coffee*

11.15-13.00 THE FOUNDATION OF THE NETWORK OF EUROPEAN MUSICOLOGICAL SOCIETIES (NEMS)

**Christiane Sibille** (CH): Cooperation and Competition – International Musicological Organizations in the first half of the 20th century

**Monica Soeting** (NL): Networking without Headaches. How to Form an Umbrella Organization in an Easy Way

Discussion

13.00 **Ulrike Hascher-Burger**: Closing

ABOUT THE KVMN

The Royal Society for Music History of the Netherlands (KVMN) was founded in 1868 under the name ‘Vereeniging voor Nederlandsche Muziekgeschiedenis’ (Society for Music History of the Netherlands). The designation ‘Koninklijk’ (Royal) was granted in 1994. The society promotes research into music of the Netherlands and the Low Countries. Besides being the professional association of musicologists in the Netherlands, the KVMN publishes sheet music, books and the TVNM journal. [www.kvmn.nl](http://www.kvmn.nl)

For this project the KVMN is supported by:



*Elise Mathilde*



**≡kfheinfonds**

**PUG**

## ABSTRACTS

### KEYNOTE

#### **Dorothea Baumann (International Musicological Society)**

*The International Musicological Society in a Changing World*

Musicology was added late to the University disciplines of the 19th century and only three national musicological societies were founded during the last third of the century, in 1868 The [Koninklijke] Vereniging voor Nederlandse Muziekgeschiedenis KVNMM and the Deutsche Gesellschaft für Musikforschung GfM, followed 6 years later by the [Royal] Musical Association RMA. Their aim was to further education and research and to publish musicological periodicals and editions of ancient music.

The first international society, the Internationale Musikgesellschaft IMG with national sections, was active from 1899 to 1914 when the administration in Leipzig was closed due to the war. In 1921 the Dutch Daniel François Scheurleer founded the Union Société Musicologique to which only neutral countries were admitted (NL, CH, DK, ES, NO, SE). In 1924, during its first congress in Basel, it was decided to admit also colleagues from AT, FR, DE and IT. In 1927, during the congress on the centenary of Beethoven's death in Vienna, the foundation of the Internationale Gesellschaft für Musikwissenschaft IGMw was proposed. It held its first founding meeting the same year in Basel where it set up its headquarters. Assisted by a Swiss lawyer complex statutes were elaborated in order to grant stable administration and appropriate representation of all members coming from different nations. Apart from surprisingly few adjustments these statutes still remain in place today.

The following paper will comment the structure of the International Musicological Society, the significance of its Congresses, Regional Associations and Study Groups, shed light on some Presidents, members of the Directorium and acknowledge those who furthered the aims of the society, analyze membership directories not only statistically, discuss the relations to other international societies and national musicological societies, outline the historical background of the sponsored International Repertoires and add some questions and ideas about the future of the society in the digital age.

### PANEL

*The Royal Musical Association's Changing Role: Past, Present and Future*

#### **Simon McVeigh (Royal Musical Association)**

*Mirror or Agent? The Public Responsibilities of a Learned Musical Society Today*

Founded in 1874, the RMA has always supported the advancement of scholarship through the traditional modes of journals, awards, conferences and study days. More recently it has reflected the ever-expanding range of music research by embracing interdisciplinary initiatives across the arts and sciences, and in particular research through practice – whether

in composition, performance or sonic arts of the most experimental kind. In addition, the Association has deliberately focussed attention on the future of our discipline by directing funding towards the needs of doctoral and early career researchers. All of this has led directly to much closer engagement with other art forms within the academy and with the creative industries outside it. But how much further do our responsibilities extend? We must certainly reflect the changing nature of music study towards a more multi-cultural and inclusive agenda. We need to find new ways of reaching wider publics to communicate the importance of music research ('public musicology'). And we actively seek to enhance global understanding and collaboration by enhancing our position in European and world-wide communities of music research. More problematically though, should a learned society take political positions? We are clear that we should lobby our own government where we feel music is under threat, whether through cuts to arts organizations or to education at every level. But what about campaigns in other countries; or more controversial issues, such as the use of music as an instrument of torture? In short, how activist should we be?

**Barbara Kelly (Royal Musical Association)**

*Maintaining the Entente Cordiale: Musicological Collaboration between the UK and France (1917-2018)*

This presentation looks at the musicological links between France and Britain since the founding of the *Revue de musicologie* in 1917. Britain has had a long fascination with French music, with certain prominent musicologists and critics participating and collaborating in the efforts to promote French music in the UK from the end of the Great War until the present day. The paper compares the establishment of musicology as a discipline in both countries and explores the roles of the Royal Musical Association and the Société française de musicologie in this process. In so doing, the paper examines themes of national versus international perspectives, generational change, and cross-Channel collaboration on musicological projects.

**Warwick Edwards (Royal Musical Association)**

*RMA's Activities: the Challenge of Representing Every Branch of a Diverse Discipline*

At the outset RMA's activities were vested in meetings focussed on the presentation of a single paper. Publications took the form of 'proceedings' of these gatherings. It was only in 1961 that publishing began to assume a role independent of meetings. And it was not until April 1966 that a two-day annual conference was implemented initially comprising three invited papers, a concert and a sherry party.

The ensuing decades of the twentieth century saw the further distancing of meetings from publications, and a growing focus on conferences and study days, along with geographical diversification, the introduction of open calls for conference proposals, and attention to the needs of research students. Finally, with three notable conferences sponsored jointly with

other UK learned societies in the 1990s, the RMA came face to face with the challenge of representing a discipline with a bewildering number of branches.

In the present century RMA's Research Student Conferences, student study days and training sessions have continued to thrive, but with the proliferation of specialist conferences at home and abroad its annual conferences went into decline in the 2000s. RMA's response has been to allocate resources to affiliate with independently run specialist conferences. And over the last six years to re-think its annual conference to ensure that it is consistently focussed on what in the UK the Association is uniquely positioned to do: bringing together representatives of every branch of music in a spirit of celebration of the discipline's astonishing diversity. The result has been a three-fold increase in its size.

Challenges remain: the need to draw in the senior established researchers with whom the large number of younger participants wish to interact; to extend the range of activities to further involve those engaged in practice as research; and to reach out to new audiences, including concert-goers and school pupils.

### **Mieko Kanno (Royal Musical Association)**

#### *Institutionalising Musical Craftsmanship*

This paper highlights two related issues in the learning and teaching of craftsmanship in music. The first issue is that we maintain a structural division between music academies (conservatoires or equivalent units) who specialize in the fostering of professional musicians on the one hand, and institutions (or units) specializing in music sciences or musicology on the other. The division of labour between 'doing' and 'thinking' can be thought to have started with the establishment of music conservatoires at the beginning of the nineteenth century in Europe. The history of music conservatoires points to the professionalization of musicians and music-making. They foster expertise in musicians, and raise or maintain the standard of music-making in society. I examine evidence of this effort as well as its effect on the concept of expertise for musicians.

The second issue is the status of craftsmanship in musical discourse. Craftsmanship is defined as 'a basic human impulse to do the job well' (Sennett) and can be understood broadly as technique. My concern is that craftsmanship is often a 'given' when we talk about music. Musical discourse seldom relates to the craft which gives rise to the material for discourse. Studies on craftsmanship in different cultural contexts suggest that the two can not only interact fruitfully, but also form the basis of healthy growth of that culture. Through this paper I propose a review of the status of musical craftsmanship in the discourse of Western classical music, with a view to re-locating craftsmanship to where it may fruitfully belong in the future.

## STUDENT PAPERS

*Organized by Ragtime, the Musicological Student Association of the University of Amsterdam.*

For this panel, organized by the musicology student association Ragtime, we have invited three graduates of the BA programme in Musicology at the University of Amsterdam to tell us about the research they performed for their thesis, and to show their interests and their views on the musicological field. Which aspects of musicology can we find in their thesis, which aspects appear to be new? In short, we hope to find out what makes the musicologists of the future tick.

### **Liselotte Podda (Utrecht University)**

*North versus South: the representation of Northern Italy and Southern Italy in Giuseppe Verdi's La battaglia di Legnano and I vespri siciliani*

The operas of Giuseppe Verdi are commonly associated with the emergence of nineteenth-century nationalism in Italy and with Orientalism, but not yet with Italian meridionalism in the period around the Italian unification, also known as the Risorgimento. This thesis addresses the question of how Northern Italy and Southern Italy are being represented in *La battaglia di Legnano* and *I vespri siciliani* within the years leading up to the unification of Italy. First, the contexts of the operas are outlined by shedding light on nationalism in Europe, the Italian Risorgimento, the representations of Italy in the nationalist cultural canon and the concept and history of Italian meridionalism. By relating the operas to these contexts, this thesis illustrates that both operas draw on a common past and show a changing picture of the nation. They reflect on the political and cultural developments in Italy in the years around the Italian Risorgimento through analogies with Mazzinian and Cavourian ideas and by usage of tropes from the national cultural canon as defined by Alberto Banti. The nationalism of the operas comes in distinct forms, and from a meridionalist point of view, there are significant differences between the operas in terms of music, usage of stereotypes and the locations of the scenes. Therefore, in addition to the strong nationalist connotations in *La battaglia di Legnano* and *I vespri siciliani*, explicit value judgements about the North and South are embedded in the operas as well.

### **Carine Hartman (Utrecht University)**

*Schnittke's stylistic abundance*

Polystylism can be described as the multiplicity of musical styles within a composition. Alfred Schnittke used this technique in his music a lot; especially in his *First Symphony*. However, his film music is often overlooked regarding polystylism. In this thesis, the focus has been on the hypothetical difference in the use of polystylism between Schnittke's *First Symphony* and his music for the Russian film *The Commissar*. The two compositions were compared by looking into their musical content; the subject matters of the film were also

included. Eventually, the hypothesis turned out to be true: in *The Commissar*, Schnittke adapted the music to the story of the film; he used music to intensify the scenes and was therefore not able to insert much polystylistic extravagance. In his First Symphony, however, Schnittke was free to experiment, which explains why this exuberant composition is seen as the crown jewel of his polystylistic output.

### **Dick Thole (Vrije Universiteit Amsterdam)**

#### *Gender bias in the evaluation of male and female vocals*

The main topic of this thesis is the relationship between music preference and gender. In most literature on this subject the lack of attention towards the role of the singing voice is striking. After all, vocals are the most immediate manifestation of gender in music. Furthermore, pro-male gender bias in the music industry is widely reported on. In this thesis, the relationship between the gender of the singer and the gender of the listener is taken into account. The main research question is: what is the effect of gender on the evaluation of male and female voices in pop music?

Two hypotheses help guide this question: 1. There is a pro-male bias: both male and female listeners will prefer male voices. 2. The pro-male bias is stronger among males than females. In order to test these hypotheses empirically, a listening experiment was designed. 100 participants (50 males and 50 females) stated their five favorite artists, which were then compared in terms of gender. Additionally, the participants rated ten pop songs with either a male or a female singer.

The results showed that there is a pro-male bias in both male and female participants' favorite artists. This bias was significantly stronger among male participants ( $p = 0.004$ ,  $d = 0.59$ ). However, the ratings of the pop songs showed no significant differences between male and female participants. This thesis provided evidence for the possibility that the institutional inequality between male and female artists has little to do with their singing capabilities.

## **INDIVIDUAL PAPERS 1**

### **Cristina Urchueguia (Swiss Musicological Society)**

#### *The Swiss Musicological Society: Diplomacy, Neutrality and Understatement*

The Swiss Musicological Society (Schweizerische Musikforschende Gesellschaft, SMG) has been active since 1899. Although it is a tiny society it could exert influence on international musicological movements because of Switzerland's neutrality since the Viennese Congress 1815. Particularly the position of Switzerland in both World Wars in the 20th century made it possible for the SMG to foster international networks in the aftermath of the wars. On the one hand members were always aware of the diplomatic implications of their scholarly networks, on the other hand they tried not to compromise themselves politically. The commitment of the SMG will be discussed taking into account that Swiss music history itself has never been on the spot of the big narratives of music historiography.

### **Petra van Langen (Royal Society for Music History of The Netherlands)**

*Nationalism versus Internationalism: Challenges of a Musicological Society in a Small Country. The Dutch Musicological Society as a Case Study*

When the Society for Music History of the Netherlands was founded in 1868, the first purpose was to stimulate research into the national music history. The second purpose however, not described in so many words but nevertheless obvious, was to show the importance of the music history of the Netherlands to the world. In the long history of the KVNMM nationalism and internationalism went hand in hand. For example: most of the sources to be investigated were kept in foreign libraries. These were copied and brought to the Netherlands and after they were published in new editions went abroad again. Members of the board were very aware of the importance of the world outside the Netherlands. They were active in international organizations as the Internationale Musikgesellschaft that existed from 1899 until 1914, the Société Union Musicologique from 1921 until 1927, and the International Musicological Society since its foundation in 1927. Furthermore, for many decades the society had a lot of foreign members. In my paper I will show the relationship between nationalism and internationalism in more detail by focussing on a few case studies.

### **Beata Bolesławska and Iwona Lindstedt (Musicological Section of the Polish Composers' Union)**

*The Musicological Section of the Polish Composers' Union: a historical background and the role in dissemination of native musicological research*

The Polish Composers' Union was created in 1945, shortly after the end of the WW2. Initially, it was the society of the composers only but three years later, in 1948, the Musicological Section was established as the part of the PCU. This was the time when the political control of the communist government in Poland (controlled by the Soviet Union) increased their power and one of the ideas of including musicologists into the association of composers was connected with the concept, that they would help to 'control' composers ideologically. However, the president of the Union of that time, the composer and music critic, Zygmunt Mycielski, welcomed musicologists warmly and it soon appeared that the co-existence of musicologists and composers during next decades was good and fruitful.

Since the beginning, one of the basic activities of the Musicological Section is the dissemination of native scientific research on music. This objective is realized in many inter-related activities, such as conferences and publishing projects. In 1948–1950 the *Kwartalnik Muzyczny quarterly*, which had an important pre-war tradition, was revived as the official journal of the section. After a long break, this function was taken over by the periodicals initiated in 2004 – *Polski Rocznik Muzykologiczny* and *Musicology Today*. Moreover, the most important research of Polish musicologists and music theorists were presented at the annual Musicological Conferences of the PCU, organized regularly since 1966, and later published as separate collections of conference papers. Also, the important goal of the activities of the Section is to share the results of national research in English, which help to highlight their international relevance.

## KEYNOTE

### **Krisztina Lajosi (University of Amsterdam)**

#### *Voluntary Associations and Contradictions of Civic Society*

Voluntary associations, from Freemasonry to choral societies, are often considered the harbingers of civil society and played a seminal role in creating the public sphere. In the eighteenth century, associations for the improvement of society and the spreading of civic virtues became increasingly popular, and by the end of the nineteenth century they formed a dense network defining the structure of urban social life.

Alexis de Tocqueville regarded the sociability of voluntary associations as the fundament of American democracy, and admired the ways in which urban life in America was governed by associations encouraging active civic participation. Since Tocqueville's classic *Democracy in America* (1835-40), associations have been linked with the ideals of self-directed individuals and civil society, considered the cornerstones of pluralistic democracies.

In Germany, this active association culture led to a very different political result: sociability promoted cultural homogeneity and eventually a totalitarian system. In Central or Eastern Europe, where the density of associations increased in a period dominated by nationalist ideologies, associations were defined more by exclusion than by openness and inclusivity. Associations were curators of civic and cultural values, influenced public opinion, and created spaces of negotiation between the state and the private sphere. In many European countries the universalist ideals of the first expansionist phase of associations were replaced by an inward-looking ethnicization of cultural identities. Multicultural cities were divided along the lines of language, religion, and race. This lecture explores the ways in which voluntary associations on both sides of the Atlantic propelled tolerance and intolerance, and contributed to both the democratization and the ethnic fragmentation of civil society.

## PANEL

#### *The Society for Musicology in Ireland (2003-2018): Recent Developments, New Directions*

### **Lorraine Byrne Bodley (Society for Musicology in Ireland)**

#### *Why musicology matters*

As a learned society, the primary aim of the SMI is the promotion and investigation of musicology, as well as the discussion and debate between musicologists of diverse backgrounds and interest. An all-Ireland learned society, the SMI organizes plenary and graduate conferences, discussion forums, public lectures and conducts research. This paper will give a broad overview of the work of the Society for Musicology in Ireland and offer a series of short case studies of recent initiatives including recent collaborations with the Irish Research Council such as the IRC-Harrison Medal and the International Public Musicology symposium organized by the Society for Musicology in Ireland at our National Concert Hall in Dublin in 2017. The aim of the symposium was to consider how musicology relates to

the public voice, the voice of culture at large. The day was extremely valuable not only in highlighting the wide range of public engagement of Irish musicologists, but also in defining how to re-imagine our research for a public audience without sacrificing scholarly content. A further case study is the Society's involvement with the Creative Ireland Forum, a Government Initiative which has invested 8.5 million euros in the Arts, to which the Society responded with a position paper on Creativity in Music in Ireland. This discussion document, which offers policy advice to the government, will be published by the Royal Irish Academy in 2018 and outlines a wide range of issues from music's centrality in primary education to supporting young researchers, from creativity in scholarship to civic engagement.

### **John O'Flynn (Society for Musicology in Ireland)**

*Popular Musicology in Ireland: negotiating Institutional, Academic and Public Engagement in Local and National Contexts*

Popular music is a recently established area in several Irish university music departments, and is also emerging as a significant strand in conferences and other forums organized by the Society for Musicology in Ireland (SMI). This paper will first outline some institutional developments in popular music studies in Ireland from the early 2000s to date. It will then problematize issues around demarcating the national, not only in relation to an increasingly globalized field of music production and consumption, but also with regard to the representation of popular musicology interests in scholarly associations, whether national, regional or international. The final section of the paper will report on recent initiatives in popular music studies by SMI members, including the applied research project *Mapping Popular Music in Dublin*, and the preparation of *Made in Ireland: Studies in Popular Music*, an edited volume of essays by Irish-based musicologists.

### **Denise Neary (Society for Musicology in Ireland)**

*Artistic Research in Music in Ireland*

The idea of formalizing performance research is a relatively new concept born out of university reforms made during the 1990s in the United Kingdom and in Scandinavia. Ireland acknowledged the development of these ideas with the establishment in 2006 of a formal programme in performance and research – the Doctor in Music Performance programme – at the Royal Irish Academy of Music. This paper gives an overview of current activity in what is often referred to as 'artistic research', an insight into the anticipated future development for music performance research in Ireland and, in particular, promotes its interaction with the existing strong Irish research structure in musicology.

### **Gareth Cox (Journal of the Society for Musicology in Ireland)**

*Publishing Musicological Research in Ireland: the Journal of the Society for Musicology in Ireland and Irish Musical Studies*

The *Journal of the Society for Musicology in Ireland* (established 2005) is published online on open access and is hosted on the server of the Society for Musicology in Ireland. JSMI is peer-reviewed and has an international scope embracing all sub-disciplines of musicology, publishing articles, reviews and review articles. This paper will reflect on the first twelve years of the JSMI's existence, address the position of the journal as an intermediary between the musicological community and musical life, and consider its place amongst similar academic journals internationally, its *modus operandi*, promotion and future plans. It will also briefly discuss *Irish Musical Studies*, a series of eleven volumes published by Irish Academic Press and Four Courts Press since 1990 and formally associated with the SMI, and the postgraduate journals, *The Musicology Review* (established 2004, University College Dublin) and *Maynooth Musicology* (established 2008, Maynooth University).

## **INDIVIDUAL PAPERS PART 2**

### **Kerri Kotta and Toomas Siitan (Estonian Musicological Society)**

*Estonian Musicological Society and musicological research in Estonia*

Concerning the musicological societies, the situation in Eastern Europe and especially in former Soviet Union was somewhat different from that of Western Europe since the musicologists in many (if not most) countries had not their own organization. They belong to composers' unions – nationally established institutions – where they formed a branch. It follows that musicology was mostly seen as an activity of promoting the works of contemporary composers and write ideologically correct texts on music. This view was also supported institutionally as musicology was taught in conservatoires and not in universities throughout the entire Soviet Union.

In Estonia, the musicological society was formed only after regaining the independence at the beginning of 1990-ies, and its establishment was accompanied by the recognition of musicology as an independent academic discipline with its own traditions and methodology. Our joint-presentation focuses on the development of musicological research in Estonia since then, and the part society has played in it.

### **Balázs Mikusi (Hungarian Musicological Society)**

*The 25-Year-Old Hungarian Musicological Society in Historical Context*

Whereas the Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis already celebrates its 150th anniversary, the Hungarian Musicological Society was founded a mere 25 years ago – a relative belatedness that evidently reflects larger-scale differences in social and cultural history. While the first Hungarian journal specifically devoted to music was

founded in 1860, it ceased publication (after a few intermissions) in 1875, finding but a few equally unstable successors. Accordingly, research into the history of Hungarian music remained on a somewhat unprofessional level until around the second quarter of the 20th century, when two outstanding scholars returned to Budapest with German doctoral degrees in musicology – namely Bence Szabolcsi from Leipzig (1923) and Dénes Bartha from Berlin (1930). Unfortunately, the antidemocratic tendencies of the interwar years provided far from optimal circumstances for the foundation of civil organizations, and the situation grew even worse after World War II, with the 1948 Communist takeover. Therefore, the institutionalization of music historical research unfolded in a strictly state-controlled environment: before World War II as a brief experiment at the National Széchényi Library, then at the Liszt Academy of Music with the foundation of the faculty for musicology in 1951, and finally at the Academy of Sciences with the establishment of the Bartók Archives and (after 1969, as a successor to the former) the Institute for Musicology. Only after the democratic transformation in 1989–90 could disciplines like musicology establish their professional civil associations, and the Hungarian Musicological Society (whose original name – Magyar Zenetudományi és Zenekritikai Társaság – in fact also includes music criticism) was founded on 6 October 1993 with the aim ‘to represent the interests of Hungarian musicology and music criticism on all appropriate forums’. Since then, the Society has played a crucial role in the network of Hungarian musicology as mediator between the different workshops of musicological research, as organizer of the central annual congress of the musicological calendar, and as publisher of *Magyar Zene*, the most important and thematically most comprehensive musicological journal of the country. In my presentation I seek briefly to outline the above ‘prehistory’ of our Society, and give a detailed overview of its past and present activities on the basis of the materials preserved in our archive.

### **Stanislav Tuksar (Croatian Musicological Society)**

#### *Croatian Musicological Society and its 25 Years (1992-2017): Achievements and Perspectives*

The Croatian Musicological Society (CMS) was established on March 27, 1992, some two months after the European Union recognized officially the Republic of Croatia as an independent state. Thus the group of 12 musicologists realized what was not possible to achieve during the period when Croatia formed part of the Communist Yugoslavia. Today the CMS counts c. 200 members (44 among them holding a PhD in musicology), including some members from abroad (Austria, Bulgaria, Bosnia and Herzegovina, Italy, Ireland, USA). There are two main areas of CMS activities: publishing (65 titles up to now in all) and organizing of scholarly meetings (16 in all). The publication activities have been recently labelled as the best and most comprehensive regarding musicology in the whole of Croatia. It encompasses two journals (*International Review of the Aesthetics and Sociology of Music*, *Croatian musicological review Arti musices*), both of which will celebrate its 50th anniversary in 2019, and seven series of various musicological editions: musicological proceedings (20 titles in all up to now), musicological studies (19), catalogues of music collections (5),

scores (11), music histories (7), tutors (1), and the series 'Musicology without Frontiers' (2). The highlights of the publishing activities are 16 proceedings of national and international scholarly conferences held in Croatia and abroad, four *Festschriften* for outstanding Croatian musicologists, eight tutors in music history and theory used by university students in Croatia and some neighboring countries, and 12 first books by young scholars in musicology. CMS also organizes and supports activities supplying the RILM and RISM international projects. All these publishing, scholarly meetings and research activities are planned to be continued in future.

### **INDIVIDUAL PAPERS PART 3**

#### **Per Dahl (Norwegian Musicological Society)**

*The Musicological Society in Norway – Anything Goes? A Discussion of Models and Methods in Sustaining the Society*

The Norwegian Musicological Society was founded at the University of Oslo in 1964. At that time, there were only two departments of musicology in Norway; in Oslo, and from 1962 at the university in Trondheim. In 1973 The Norwegian Academy of Music in Oslo was established and in 1995 The Grieg Academy at the University of Bergen. In Kristiansand, Stavanger and Tromsø there were music conservatories that became part of university colleges in the 1990s and integrated into the University of Stavanger, Kristiansand, and Tromsø in the period 2005-2009. In addition, there are some positions as a musicologist in a few teacher-training institutions and other universities/university colleges (Hamar, Stord). The Norwegian Musicological Society have published *Studia Musicologica Norvegica* from 1968, annually from 1976. It has been the only peer-reviewed music journal for Norwegian musicologists to write in their native language. The Society appoints the editor and the drafting committee for two years. Articles can be in Norwegian or English, and from 2017, the journal is now published only as open access.

In 1994, the Society made a survey on topics and projects among Norwegian musicologist reporting their work and interest in 1993. As this was the 150 anniversary of Grieg's birth, the music bibliography was divided between Grieg-related and non-Grieg material.

In my presentation, I will focus on the development of our society, the changes in topics, politics and membership during our short history.

#### **Evi Nika-Sampson (Hellenic Musicological Society)**

*Bridging Research, Education and Musical Life: The Hellenic Musicological Society as a link between scholars and society*

The Hellenic Musicological Society was founded in 2012 and constitutes a scientific association that represents the musicologists in Greece, from all faculties of the Greek universities. The HMS is founded as a part of an integrated practice of teaching and research at Greek universities; its scholars can combine specialization referring to the European Musicology as

well as to the Byzantine Musicology, Ethnomusicology and Mediterranean Culture. Aiming to build bridges between Research, Education and Musical Life, the members of the Society also focus on the twofold nature of the Greek music tradition, which has been regarded as a connecting link of traditions related to geographical-political-and social peculiarities and common experiences in the wider area of the Mediterranean and the Balkans.

The paper will present the special disciplines and tendencies of the HMS, which are actually related not only to the history and the local music traditions but also to the new trends and methods in global context. Additionally, the paper also focuses on the research of the diverse study groups, the purpose of which is to save the archives of the greek art music and make known to the audience still undisclosed composers, to organise the archives of the Byzantine music, to re-evaluate the findings of the ancient music in a contemporary context and technology and to spread the contemporary music into a new light for the musical life.

### **PARALLEL SESSION**

*Roundtable: Dutch Musicological Student Associations in Discussion. Organized by Hucbald, the Musicological Student Association of Utrecht University*

We invite everyone to join us in this roundtable session that discusses the role that musicological societies currently play for young musicologists and students. The roundtable consists of board members of the two Dutch musicological student associations (Ragtime and Hucbald) and students from the various Dutch musicology programmes. The discussion is focused on the involvement of young musicologists and students in these societies, and aims to shed light on what their future might look like. By using thought-provoking statements as our starting point, we want to engage everyone in this important conversation.

### **PANEL**

*Impact of the R-projects on Musicological Research in the Age of Globalization*

#### **Benjamin Knysak (Répertoire International de la Presse Musicale)**

*Sonneck's Apple and RIPM more than a Century Thereafter*

Oscar Sonneck, the American-born, German-trained musicologist who would later become director of the Library of Congress's Music Division, published his article "Die musikalische Zeitschriften-Litteratur. Ein bibliographisches Problem" in the *Zeitschrift der Internationalen Musik-Gesellschaft*. Therein Sonneck relates that his research on Italian musical history required him to turn all of the 45,000 pages of the *Gazzetta Musicale di Milano* from its inception in 1842 to 1900, a task he compared to the eternal punishment of Tantalus, reaching for an apple overhead, forever out of reach. In a resulting *cri de coeur*, he refers to this experience as mind numbing and laments the fact that "little has been done to provide simple and concise access to this vast literature". Similar thoughts would be echoed repeatedly across the twentieth century.

Now, more than a century after Sonneck implored the Internationale Musikgesellschaft

coordinate this initiative on an international scale, RIPM has produced indexes to some 300 journals in fifteen languages, a database approaching one million records and more than one million pages of full text. But today, with an abundant amount of primary source journals accessible in ways Sonneck could not have imagined, are we now in a garden of scholarly delights? What has RIPM achieved and what has RIPM failed to achieve in a world of increasingly globalized musicology? How can RIPM best function in the future as an intermediary between the more than 7000 music journals printed between 1760 and 1966, and the needs of scholars, librarians, and students around the world expecting immediate online access to this literature? This talk addresses these questions.

### **Zdravko Blažeković (Répertoire International de Littérature Musicale)**

*RILM Abstracts of Music Literature: A Global Music Bibliography for Local Music Research*

These days the world seems to be transitioning from a globalized networked canvas into a post-global mosaic in which each entity has a tendency to isolate itself from its neighbors. In contrast, RILM's bibliographies are expanding into an increasingly global tool, with the participation of more countries than ever. Conceived in 1966 on the United Nations model of collaboration among nations, RILM is a global bibliography of writings about all types of music, published in any country or language. Therefore, the scholarship of every country – whether it is large or small, its research profile strong or weak – is treated equally. Thus RILM Abstracts of Music Literature aims to serve the interests and needs of all scholars around the world. Such an idealistic goal can be achieved only through international collaboration involving individual scholars, music societies, and publishers. This paper will demonstrate the potential and the challenges of covering music scholarship in regions with a long music research tradition – such as the Netherlands, whose KVM was founded 150 years ago – and in regions where it is still emerging – such as China, India, and Latin America.

### **Klaus Keil (Répertoire International des Sources Musicales)**

*RISM: A Tool for Documenting Historical Library Collections and an Aid for Music Research*

In the field of musicology, the study of sources has a long tradition in many European countries. At the beginning it served as the basis of compiling work catalogs and printed editions of the great composers. Soon it became clear that it is not sufficient to search for sources of works by major individual composers. Since material is dispersed in many places, often even worldwide, completeness can also hardly be achieved.

For that reason, by the end of the nineteenth century the German scholar Robert Eitner had attempted to create a resource that reached beyond national borders. In his *Biographisch-Bibliographisches Quellen-Lexikon*, sources of works are listed under the names of the composers along with a short biography. The International Inventory of Musical Sources (RISM) is based on this tradition.

RISM is an international collaborative project. In more than thirty-five countries, indepen-

dent working groups describe the sources in libraries, archives, monasteries, schools and private collections. They transmit the results to the RISM *Zentralredaktion* in Frankfurt, which then edits and publishes the entries. RISM provides an online catalog with more than 1,100,000 records of musical sources from around the world, available free of charge for research.

Access to sources, which has been made considerably easier through RISM, has led to many new projects that have made the works of other, even “minor” composers available to the music world. But other projects are also possible that aim to research, for example, the history of institutions, the reception of works, or the repertory of performers and much more. RISM data are available on open web, and can be downloaded for use in scholarly projects. They can be used as metadata for digitization projects and other purposes.

RISM has a role to play in the emerging field of digital musicology. Music is only rediscovered once it is performed, and many such rediscoveries have already taken place. RISM has thus indirectly enriched the concert repertoire. But the way of playing also reveals itself in sources, be it from the notes themselves or from vocal and instrumental methods. Historical music practice is also unimaginable without sources.

### **Antonio Baldassarre and Debra Pring (Association Répertoire International d'Iconographie Musicale)**

*Defining, Transmitting, and Promoting Musical “Images” in the Digital Age: The Role of Association RIdIM in a Contemporary Social Context*

The Association Répertoire International d'Iconographie Musicale, was and still is, tasked with a twofold mission: to provide access to visual source material and to function as a framework for their scholarly interpretation. This dual role is determined by insights into the nature of the source material with which RIdIM is involved. Cataloguing and indexing of visual source material generally forces a range of interpretation, this invoking a broad scope of knowledge.

In addition, the notion of “the image” has significantly changed, as will be explored. While – during the founding years – it was largely shaped by concepts as developed in art history, and thus linked to works of art in the most emphatic sense as its material of resource and research, this concept was revisited in the light of poststructuralist and postmodern discourses on the nature, value and significance of the visual. RIdIM promotes a broad understanding of visual source material, not limited to topics, cultures, times, and materiality, and is concerned with issues as related to visual culture in addition to what might be considered to be the traditional topical focuses of organology and musical performance practices. Research in the iconography of the performing arts is – as the presentation will demonstrate on the basis of selected examples – by nature inter- and transdisciplinary, and thus strongly depends on inter- and transdisciplinary collaboration. By working with the other R-projects, and committing to provide our data free of charge, Association RIdIM continually develops strategies by which we can build, develop, and maintain, relationships within and without the scholarly community.

## FOUNDATION OF THE NETWORK OF EUROPEAN MUSICOLOGICAL SOCIETIES (NEMS)

### **Christiane Sibille (Diplomatic Documents of Switzerland):**

*Cooperation and Competition – International Musicological Organisations in the first half of the 20th century*

When the Internationale Musikgesellschaft was created in 1899 its founders explicitly associated it with the more general movement of institutionalized international co-operation that had developed at the same time in fields like communication, transport and health. They argued that music also had to compete in the international arena and that continuous cross-border exchange would help to ameliorate all levels of musical life.

This interplay of internal interest and external influences would become fundamental for the Internationale Musikgesellschaft as well as for its successor organizations. When analyzing the activities of these organizations in the first half of the twentieth century we can see a continuous oscillation between more general nationalization and internationalization on the one side, and more inner-disciplinary standardization and politicization on the other. Within this area of tension, the organizations' members had to negotiate not only the key concepts of their (still young) discipline but also ways to deal with conflicts and crises, especially in the context of World War I.

The paper will give an overview of these negotiations by analyzing the role of the Internationale Musikgesellschaft, the disruptions of World War I, the re-organization of new and more specialised networks in the 1920s, and the emerging conflicts of the late 1930s until the end of World War II.

### **Monica Soeting (European Section of the International Auto/Biography Association and European Journal of Life Writing)**

*Networking without Headaches. How to Form an Umbrella Organisation in an Easy Way*

Founding an 'umbrella' organization on an international scale seems to be the logical step for related organizations which want to stay in touch, exchange experiences and knowledge. But what does this involve? Will it cost money, will it require a lot of work and effort? And what is the best way to go about founding an umbrella organization – are there any rules? What should one do or not do?

In her presentation, Monica Soeting, who co-founded the European section of the International Auto/Biography Society (IABA) and the European Diary and Archive Collection (EDAC), will speak about profits and pitfalls concerning the founding of an umbrella organization.



## BIOGRAPHIES

**Antonio Baldassarre** is Professor and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music, and is Guest Professor at the Facultad de Música of the Universidad Nacional Autónoma de México. He is a Board Member of numerous national and international scientific and learned societies, including his role as President of Association Répertoire International d'Iconographie Musicale (RIdIM), and Member of the Directorium of the International Musicological Society. He holds a PhD from the University of Zurich, and has held positions as Research Fellow, Lecturer, and Visiting Professor, at the Research Center for Music Iconography, the universities of Basel and Zurich, and at the University of Music and Performing Arts Vienna. He has extensively researched and published on topics of music history, music iconography, visual culture, performing studies, music historiography, and the social and cultural history of music.

**Dorothea Baumann**, Privatdozentin at the University of Zurich, has influenced Swiss and international musicology with her research and teaching for more than three decades. Her broad-ranging interests include acoustics and its relationship to architecture, performance practice and organology, music iconography, the psychology and philosophy of music. In addition to her book, *Music and Space: A systematic and historical investigation into the impact of architectural acoustics on performance practice followed by a study of Handel's Messiah* (Bern: Peter Lang Verlag 2011), her work has appeared in numerous journals and proceedings of conferences sponsored by international organizations. Likewise, she contributed core writings on the Italian Trecento. In addition to her contributions to academic institutions in Switzerland and abroad, she always has been connected to musical practice as a pianist and sound engineer. Since 1994, Baumann is Secretary General of the International Musicological Society ([www.musicology.org](http://www.musicology.org)).

**Zdravko Blažeković** is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of Répertoire International de Littérature Musicale. In 1998 he founded an annual journal for music iconography *Music in Art*, which he has been editing since. He is also chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns 18th- and 19th-century music of Southeast and Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early 19th century, and music symbolism in medieval and renaissance astrology.

**Beata Bolesławska-Lewandowska**, PhD, is the Assistant Professor at the Institute of Art, Polish Academy of Sciences in Warsaw. She studied at the Institute of Musicology at Warsaw University (diploma with distinction, 1998), and completed her doctoral studies at Cardiff University (United Kingdom, 2010). She is the author of a monograph on Sir Andrzej Panufnik, published in Polish (*Panufnik*, Kraków, 2001) and in English (*The Life and Works*

of *Andrzej Panufnik (1914-1991)*, Farnham 2015), as well as the collected conversations about Henryk Mikołaj Górecki (*Górecki: A Portrait in Memory*, Kraków 2013), Panufnik (*Panufnik: Architect of Emotion*, Kraków 2014) and Zygmunt Mycielski (*Mycielski. Noblesse oblige*, Kraków 2018). She also edited two volumes of correspondence between Zygmunt Mycielski and Andrzej Panufnik (Warszawa 2016, 2018). She has taken part in many Polish and international musicological conferences. She has also published numerous articles and reviews on Polish contemporary music for musicological journals and music magazines both in Poland and abroad. In 2007 she was decorated with a badge 'Merited for Polish Culture' by the Ministry of Culture and National Heritage. In 2015 she received an annual honorary award of the Polish Composers' Union for promoting Polish music. She is a Chairman of the Musicological Section and a member of the Main Board of the Polish Composers' Union.

**Lorraine Byrne Bodley** is Professor in Musicology at Maynooth University. She has published 14 books including: *Goethe and Zelter: Musical Dialogues* (2009); *The Unknown Schubert* (2007) and *Schubert's Goethe Settings* (2003). Recent publications include *Schubert's Late Music: History, Theory, Style* (Cambridge University Press, 2016); *Rethinking Schubert* (Oxford University Press, 2016), *Music in Goethe's Faust: Goethe's Faust in Music* (Boydell & Brewer, 2017) and *Music Preferred. Essays in Musicology, Cultural History and Analysis for Harry White* (Vienna: Hollitzer Verlag, 2018). She is currently completing a new biography, *Schubert. A Musical Wayfarer*, commissioned by Yale University Press. Recent awards include a DMUS in Musicology, a higher doctorate on published work (NUI, 2012); two DAAD Senior Academic Awards (2010 and 2014) and a Gerda-Henkel Foundation Scholarship (2014). In 2012 she was invited as a Board Member of the International Franz-Schubert Society; in 2015 she was elected President of the Society for Musicology in Ireland and Member of The Royal Irish Academy. In 2016 she was awarded a personal chair in Musicology at Maynooth University.

**Gareth Cox** is Senior Lecturer and Head of the Department of Music at Mary Immaculate College, University of Limerick. He is co-editor of volumes 7 and 11 of the *Irish Musical Studies* series (with Axel Klein and Julian Horton respectively), *The Life and Music of Brian Boydell* (with Axel Klein and Michael Taylor), and author of *Seóirse Bodley* (Field Day Publications, 2010). He was a subject editor for *The Encyclopaedia of Music in Ireland* and is currently Executive Editor of the *Journal of the Society for Musicology in Ireland*.

Professor dr. philos. **Per Dahl** studied at the University of Trondheim, Norway (musicology, philosophy and psychology), and has been working in Stavanger since 1979 (Music Conservatoire, now Faculty of Performing Arts). He is consultant to The Norwegian Institute of Recorded Sound, Stavanger opened in 1985. After finishing his dissertation at the University of Stavanger in 2006 (Title: *Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr. 3*) he has written three books: *Anvendt musikkestetikk* (2008), *Verkanalysen som fortolkningsarena* (2011) and *Music and Knowledge. A performer's Perspective* (2017), and has given several public lectures on music listening/appreciation.

**Warwick Edwards** is Honorary Senior Research Fellow in Music at the University of Glasgow. His publications include editions of Elizabethan consort music and Byrd's motets, together with articles on Renaissance instrumental music, the music of Scotland, and words and music in early song, with cross-references to parallel performance traits in the traditional music of Romania and the Mediterranean. As artistic director of the former Scottish Early Music Consort and Glasgow International Early Music Festival he is equally at home as performer and impresario. He is a vice-president of the Royal Musical Association.

**Carine Hartman** is a master's student in Applied Musicology at Utrecht University. Last year, she obtained her bachelor's degree in Musicology at the University of Amsterdam. Her bachelor's thesis about polystylism in the music of Alfred Schnittke was graded with an eight. In her spare time, Carine plays the violin in the CREA Orchestra in Amsterdam. She also does volunteer work for several music festivals, like Grachtenfestival, International Chamber Music Festival Schiermonnikoog, String Quartet Biennale and Pianoduo Festival. After her studies, she would like to work as a producer or manager of a classical music festival or ensemble, to facilitate musicians in making the best of their art.

Dr. **Ulrike Hascher-Burger** is musicologist and medievalist. She is affiliate researcher at Institute for Cultural Inquiry, Utrecht University. Her research interests aim at medieval music and music manuscripts, especially from the Netherlands and Northern Germany. She built the database *Musica devota* on music manuscripts related to the late medieval religious movement *Devotio moderna*. Together with dr. Martin van Schaik she is editor of the free digital newsletter *Klankbord. Newsletter for Ancient and Medieval Music*. She participates in the HERA funded research project *Sound Memories* and currently is chairwoman of the Royal Society for Music History of The Netherlands (KVMN).

Violinist **Mieko Kanno** first came to international attention in the 1980s when she won prizes in international competitions such as the Carl Flesch, Queen Elisabeth of Belgium, and Hannover. Later she developed an interest in performing contemporary music and won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994. Today she is known as a prime exponent of new music for violin throughout Europe and gives many first performances as soloist as well as in ensembles. She has a parallel career as musician and academic, and is dedicated in both capacities to the development of new performance practices in music. She has worked at Durham University (2001-12, UK), the Royal Conservatoire of Scotland (2013-16), and is currently Professor at the Sibelius Academy, the University of the Arts Helsinki.

**Klaus Keil** studied musicology, philosophy and theology in Frankfurt am Main and Freiburg im Breisgau, Germany. In 1982 he became as freelancer collaborator of the RISM Zentralredaktion at that time in Kassel. 1988 he became scientific collaborator of the Zentralredaktion which had moved some month before to Frankfurt. Since 1991 Klaus Keil is the director of the RISM Zentralredaktion and responsible for the organisation of the project.

**Barbara L. Kelly** is Director of Research and Professor of Musicology at the Royal Northern College of Music. She is also a Vice-President of the Royal Musical Association. Her research is focused on French music between 1870 and 1939. She has published two monographs: *Music and Ultra-Modernism in France: A Fragile Consensus, 1913-1939* (Boydell, 2013) and *Tradition and Style in the Works of Darius Milhaud, 1912-1939* (Ashgate, 2003). She is also contributing editor of *French Music, Culture, and National Identity, 1870-1939* (Rochester, 2008), *Berlioz et Debussy: Sources, Contexts and Legacies* (Ashgate, 2007) with Kerry Murphy, and *Music Criticism in France, 1918-1939: Authority, Advocacy, Legacy* (Boydell) with Christopher Moore. She is working on a study of musical performance in France and Britain during the First World War and the Interwar period.

**Benjamin Knysak** is the Managing Associate Director of RIPM (*Répertoire international de la presse musicale*). Benjamin studied at the Peabody Conservatory, Johns Hopkins University, and the University of Illinois. Previous to working with RIPM, he was a Lecturer in the musicology department of Northwestern University in Evanston, Illinois. Benjamin's research interests focus on the musical press, information technology, and music within immigrant communities in the United States.

**Kerri Kotta** works currently as a professor of music theory at the Estonian Academy of Music and Theatre (EAMT). In 1997 he received MA in composition and in 2004 PhD in musicology in EAMT. In 1994-2004 he has taught at Tallinn University and since 2004 at EAMT. Kerri Kotta's research interests include Schenkerian analysis, theories of form, and Estonian music. He is an editor in chief of the academic Eduard Tubin Complete Works edition and a member of board of the interdisciplinary yearbook of Estonian Musicological Society "Res Musica". He is a chairman of the Estonian Musicological Society and International Eduard Tubin Society.

**Krisztina Lajosi** (Ph.D. 2008) is Senior Lecturer in Cultural History in the Department of European Studies at the University of Amsterdam. Her research focuses on the history of European nationalism, particularly on the relations between nationalism and various media. From 2011 to 2016 she was Research Coordinator of a project on *National Styles in Music* funded by the Dutch Academy of Arts and Sciences. Her publications include *Staging the Nation: Opera and Nationalism in 19th-Century Hungary* (Brill, 2018); an edited volume, *Choral Societies and Nationalism* (Brill, 2015); and the articles "Gypsy Music and the Fashioning of National Community" (in Gemma Blok *et al.*, eds., *Imagining Communities*, Amsterdam UP, 2018), "*Bánk Bán*: The Hungarian National Play Revisited" (in *Reconsidering National Plays in Europe*, eds. Suze van der Poll and Rob van der Zalm, London: Palgrave, 2018) and "National Stereotypes in Music" in *Nations and Nationalism* (4:20, 2014). Her current research projects include new nationalism in a digital age and a comparative historical study of transnational adventurers.

Dr. **Petra van Langen** studied recorder at the Utrecht Conservatory and musicology and cultural history of the twentieth century at the Utrecht University. In 2014 she completed her PhD on Catholic musicians and the confessionalization of Dutch musical life between 1850 and 1948 at the Radboud University Nijmegen. She is board secretary of the Royal Society for Music History of the Netherlands (kvm.nl) and, with dr. Monica Soeting, journal manager of the European Journal of Life Writing (ejlw.eu). As an independent scholar Petra published articles in national and international journals and presented papers on musicological, historical and biographical conferences. Her fields of interest are music history, biography, gender studies, catholic music culture and the history of scholarship, in particular musicology. She is currently preparing a biography on Albert Smijers, the first Dutch professor in musicology. In the fall of 2017 she published a history of the Catholic Society for Conductors and Organists on occasion of its centennial.

**Iwona Lindstedt**, PhD Hab., is Assistant Professor at the Institute of Musicology at the University of Warsaw, where she completed her doctoral dissertation *Serialism in the Output of 20th-Century Polish Composers*. She obtained her habilitation in 2011 (*Sonoristics in the Output of 20th-Century Polish Composers*). In 1998 she was a grant holder of Fundacja na rzecz Nauki Polskiej (the Foundation for Polish Science). She received Rev. Prof. Hieronim Feicht Award (2002) and the Honorary Award (2014) granted by Związek Kompozytorów Polskich (the Polish Composers' Union). Her research interests include the history of 20th and 21st-century music (with particular emphasis on Polish music), musical aesthetics, and music theory. She has published *inter alia* on the work of Józef Koffler, Bogusław Schaeffer, Krzysztof Penderecki, Witold Lutosławski, Kazimierz Serocki, as well as articles on methods for the analysis of the musical work. She has been a founding member and Vice President of the Polish Society for Music Analysis since 2015. She serves as Vice Chairman of the Musicological Section of the Polish Composers' Union.

**Simon McVeigh** is Professor of Music at Goldsmiths, University of London, and President of the Royal Musical Association. His research is focussed on British musical life 1700-1945; and on violin music and performance practices of the period. Books include *Concert Life in London from Mozart to Haydn* and *The Italian Solo Concerto 1700-1760*. Current work centres on London concert life around 1900: he is co-investigator on the digital concert-programme initiative InConcert, and a book exploring London's musical life 1886-1895-1904-1913 is in preparation.

**Balázs Mikusi**, a former Fulbright and DAAD grantee, holds a PhD in musicology from Cornell University (Ithaca, New York) and has been Head of the Music Department at the National Library of Hungary since 2009. He has successfully navigated a double career as musicologist and librarian: in 2016 he was elected both President of the Hungarian Musicological Society and Vice-President of the International Association of Music Libraries (IAML). Mikusi's scholarly interests range from Haydn to Ligeti, i. e. from the 18th to the early 21st centuries. Besides presenting his work at more than 30 international conferences, he has

published research articles in *Nineteenth-Century Music*, *Eighteenth Century Music*, *Journal of Musicological Research*, *Ad Parnassum*, *The Musical Times*, *Mozart Jahrbuch*, *Haydn Studien* (among many other journals).

**Denise Neary** is Director of Academic Studies for the Doctor in Music Performance programme at the Royal Irish Academy of Music. She has been a council member of the Society for Musicology in Ireland since 2009 and is currently Honorary Treasurer of the Society. She is also a member of the steering committee of 'Doctors in Performance', the international biannual festival conference of music performance and artistic research. Denise's research focuses on church and cathedral music in Ireland and Britain from the seventeenth to the nineteenth century and the development of artistic research in music in Ireland.

**Evi Nika-Sampson** was born in Athens. She started studying music at the National Conservatory in Athens and she went on to study musicology, theatre studies, and German literature at the University of Munich (Ludwig-Maximilians-Universität München), where she was awarded the MA in 1983 and the PhD in 1989 (dissertation title: *Das Verhältnis von Solo und Chor bei Händel*). During her studies she got a scholarship from the German Academic Exchange Service (Deutscher Akademischer Austauschdienst – DAAD). She has taught musicology at the University of Crete and at the Department of Theatre Studies of the University of Patras. She has been a professor of historical musicology at the School of Music Studies of the Aristotle University of Thessaloniki for the recent decades. She took part in congresses and was member of many scientific and organization Committees. She has also actively participated in many institutions and councils in Greece, including the presidency of the School of Music Studies of the Aristotle University, President of the Artistic Committee for the Music Schools at the Ministry of Education and recently President of the newly founded Hellenic Musicological Society (2012). Her research interests focus specific topics in History of Western Music, on the genres of opera and music theatre in the 18th and 19th centuries, as well as on issues concerning Greek art music.

**John O'Flynn** is Associate Professor of Music at Dublin City University. His publications include *The Irishness of Irish Music* (Asghate, 2009), the co-edited volume *Music and Identity in Ireland and Beyond* (Routledge, 2014) and numerous journal articles, book chapters and encyclopaedia entries on a range of subjects including film music, popular music, music and social media, and music in higher education. He was principal investigator for the project *Mapping Popular Music in Dublin*, and he is currently completing a monograph on the theme of music, the moving image, and Ireland. Most recent publications include an article on Alex North's score for *The Dead* (John Huston, 1987) in *American Music*, 36/2 (2018) and a chapter on popular music in *Imagining Irish Suburbia* (Palgrave Macmillan, 2018).

As a research master student, **Liselotte Podda** studies Musicology at the Utrecht University. Earlier this year, she obtained her bachelor's degree in Musicology at the University of Amsterdam. Her main focus so far has been on Italian opera in the 19th and 20th century,

which resulted in a bachelor's thesis on nationalism and meridionalism in Giuseppe Verdi's *La battaglia di Legnano and I vespri siciliani*.

**Debra Pring** was awarded her PhD from Goldsmiths College, University of London, in 2009. Since then, she has spoken at many international conferences, as well as performing as a professional recorder player. She is particularly interested in the ontology of the artwork, and in contributing to the promotion of transdisciplinary scholarship. Her active research projects include tattoo culture, and music and dance in Japanese manga & animé, as well as the contribution of the performing arts to the worldwide social impact of trading card games. She is Executive Director of Association RldIM.

Dr. **Christiane Sibille** studied history and musicology at the Universities of Heidelberg and Tours. At the University of Heidelberg from 2008 to 2011 research assistant for the *Networking the International System* project of the Cluster of Excellence *Asia and Europe in a Global Context* and coordinator of the database project *LONSEA - League of Nations Search Engine*. At the University of Basel, Department of History, from 2010 to 2012 scientific assistant, and since 2015 with teaching assignments. Since 2012 research assistant at the research center Diplomatic Documents of Switzerland (Dodis) and Head of Digital Innovation. 2014 interdisciplinary doctorate (History/Musicology) at the University of Heidelberg with the thesis '*Harmony must dominate the world*'. *International organizations and music in the first half of the 20th century*.

**Toomas Siitan** graduated from the Estonian Academy of Music as a composer and received his PhD in musicology from the University of Lund. Since 1986 he has taught music history at the Estonian Academy of Music (since 2004 as a professor) and became 2013 the head of the musicological department. From 1999 to 2017 he was the vice chairman of the board of the Estonian Music Council, 1993–2005 the board member of the International Fellowship for Research in Hymnology, 1992–1997 and 2003–2013 head of the board of the Estonian Musicological Society. He is also active as a conductor as well as the initiator and artistic director of the Haapsalu Early Music Festival, held since 1994.

Dr. **Monica Soeting** co-founded the European Section of the International Auto/Biography Association (2009). She is also co-founder and, with dr. Petra van Langen, journal manager of the European Journal of Life Writing. In 2009 she founded, with Mirjam Nieboer, the Nederlands Dagboekarchief (Dutch Diary Archive). Together they initiated the founding of the European Ego-Documents Archives and Collections (EDAC). Soeting was editor of the journals *Surplus*, *De Gids*, *Biografie Bulletin* and *De Parelduiker* and is currently researching a biography of Dutch queen Emma (1858-1934). She also works as a reviewer for the Dutch national newspaper *Trouw* and is a member of the advisory board of the Dutch Foundation for Literature. In 2017 she published a biography of the Dutch writer Cissy van Marxveldt.

**Dick Thole** is a Universiteit van Amsterdam BA-graduate in musicology. His topics of interest are music and gender and music and identity. After his graduation, he started the masters program Culture, organization and management at the Vrije Universiteit in Amsterdam.

**Stanislav Tuksar** is a Professor Emeritus of the University of Zagreb, Croatia, being awarded a BA in philosophy, English and violoncello, MA and PhD in musicology, all at the University of Zagreb where he taught musicology since 1993. He also made advanced studies at the Université de Paris IV-Sorbonne (1974-76) and was research fellow at Staatliches Institut für Musikforschung in West Berlin (1986-88). He participated in 130 scholarly symposia in Croatia and abroad and lectured at 24 universities worldwide. He published as author, editor and translator 26 books, and has authored c. 230 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. Member (past and present) of the editorial boards of the journals: *Acta musicologica* (Basel), *Current Musicology* (New York), *South African Journal of Musicology* (Durban); *Arti musices* (Zagreb); *De musica disserenda* (Ljubljana); *Kroatologija* (Zagreb). He was co-founder (1992), Secretary (1992-1997) and President (2001-2006, 2013-2018) of the Croatian Musicological Society in Zagreb, and he is full member of the Croatian Academy of Sciences and Arts (since 2012). His main research areas are music-cultural aspects and aesthetics of music in the 16th-19th century period. His main works are *Hrvatski renesansni teoretičari glazbe* (1978; English translation: *Croatian Renaissance Music Theorists*, 1980); *Hrvatska glazbena terminologija u razdoblju baroka* (*Croatian Music Terminology of the Baroque Era*, 1992); *Kratka povijest hrvatske glazbe* (*Short History of Croatian Music*, 2000).

**Cristina Urchueguía** studied piano at the Conservatory in Valencia, and Musicology, Art history and Spanish philology in Würzburg 1990-1995. She was junior fellow at the Graduate School "Textkritik" in Munich 1996-2002. She defended her PhD about the Polyphonic Mass in Spain, Portugal and Latin America in the 16th Century 1999 in Würzburg, and her habilitation about comic german Singspiel 2009 in Zürich. Since 2010 she is professor of musicology at the University of Bern.

