

NEMS

Network of European Musicological Societies

Newsletter #1 (2024)

The idea of the *Network of European Musicological Societies* (NEMS) was born in Utrecht in November 2018 during the congress that the *Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* (KVNMM) organized to celebrate its 150th anniversary, inviting representatives of musicological societies from many European countries and of international repertoires (RISM, RILM, RIPIM, RIdIM). The organizing committee formed thereafter carried out a survey among the national societies on their interest in the constitution of a European network, their expectations, and their wishes regarding the structure to be adopted. A year later, in September 2019, NEMS was founded during the conference of the *Royal Musical Association* (RMA) in Manchester. The NEMS Network is a loosely structured organisation, open to every musicological society that is interested in strengthening mutual bonds and sharing experiences.

The activities of NEMS are in constant development and are guided by the interests of its members. The first NEMS panel sessions took place in Lyon (SfM conference, October 2021) and Helsinki (Sibelius Academy conference, June 2022). On 12 April 2024, we organised an event on 'Early Career Paths in Musicology Across Europe' with contributions by Marie Louise Herzfeld-Schild (Universität für Musik und Darstellende Kunst Wien) Anna Papaeti (University of Cyprus), and Lola San Martín Arbide (EHESS, École des hautes études en sciences sociales). The event was very well attended, and fostered interesting discussions with scholars from many countries, even beyond Europe. We are looking to organise further events and would be interested in hearing about ideas of events which could appeal to research across our European network.

The newsletter is a new initiative to highlight the numerous activities and news of our member organisations. We hope to publish these on a regular basis throughout the year. The NEMS newsletter can be accessed on our [website](#); it will also be distributed to the member societies and through relevant mailing lists. To be included in future newsletters please contact the editor: nuria.bonet@plymouth.ac.uk

Our website (<https://networkofeuropeanmusicologicalsocieties.com/>) is in constant development as we aim to provide support and resources for European musicologists. The question of language is crucial in the discussions on how to run the network. You can access our position statement on the use of language [here](#), as we are committed to linguistic diversity within our network. We use English as our 'lingua franca' but are continuously exploring ways to promote and support discussions and research in all European language. In fact, our latest NEMS panel will be held on 12 September during the RMA's 150 anniversary conference in London (11-13 September 2024). The topic will be 'Communicating Musicology in

Multilingual Networks’, as we grapple with issues of language, musicological research, and how technology may (or may not) be able to support us.

As we continue to grow our fledgling network, we welcome suggestions from those interested. Please [contact](#) us! Finally, look out for news about our virtual seminars, language group, abstract repository, research-in-progress forum and other resources.

Contributions from member societies

The newsletter does not just serve to inform of the activities of NEMS as we also publish submissions from member societies. This is an opportunity to get to know some of the European Musicological Societies and find out about interesting opportunities. Submissions are listed in order of reception. Societies are asked to submit in English and any other language they wish.

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The **Austrian Society for Musicology (ÖGMw)** is the largest association in the field of musicology in Austria and was founded in 1973 as a contact forum for all persons and institutions involved in Austrian musicology. Its goals include the promotion of exchange between musicological sub-disciplines and interdisciplinary cooperations, as well as the networking of the various musicological research and teaching institutions in Austria. Thus, the ÖGMw considers the dissemination of information and the communication within the discipline as one of its main tasks.

To this end, the ÖGMw organizes, for example, meetings, workshops, and conferences. Information on this year's **Annual Conference – “Democracy – Materialization in and through Music,” Oct. 17-19, 2024, in Salzburg** – is available on the website: <https://oegmw.at/jahrestagung>

In cooperation with the ÖGMw, *Musicologica Austriaca – Journal for Austrian Music Studies* has been published regularly since 1977 (**online and open access** since 2015). Information: <https://musau.org/>

General information about the ÖGMw: <https://oegmw.at/>



The **Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis** (Royal Society for Music History of the Netherlands) is the oldest musicological society in the world and is still very much alive. It was founded in Amsterdam on 19 November 1868 under the name Vereeniging voor Nederlandsche Muziekgeschiedenis (Society for Music History of The Netherlands). The designation 'Koninklijk' (Royal) was granted in 1994.

The main KVNM event is the autumn symposium on 'Music, Migration and War' in Utrecht on 9 November 2024. This is the link to the program:

<https://www.kvnm.nl/nieuws/najaarssymposium-music-migration-and-war---9-november-2024>

The first winner of the Belle Van Zuylen Prize for artistic research was Nicola Stevenson:

<https://www.kvnm.nl/en/news/nicola-stevenson-wins-belle-van-zuylen-prize-2024>

The latest KVNM publication is a 3-volume edition of the lute music published by the Louvain publisher and printer Pierre Phalèse during the 16th century:

<https://www.kvnm.nl/webshop/the-lute-music-published-by-pierre-phalse-1545--c.1575>



Croatian Musicological Society

On 3 March 1992, the initial board of 12 musicologists decided to organize the inaugural meeting of the Croatian Musicological Society (CMS). This inaugural session took place in Zagreb on 27 March 1992, and this date is considered the birthday of the Society. Although musicology in Croatia has a research history of a century and a half, it was not adequately institutionalized until 1992.

Today, the CMS is situated in a palace built in 1836 in the historic Upper Town of Zagreb. However, due to the slight damage caused to the building during the earthquake of 2020 and the subsequent renovation of the palace, the office of the CMS has been temporarily moved to another location.

The official postal address is Opatička 18, and the temporary one is Ul. Ante Kovačića 5, HR-10000 ZAGREB, Croatia.

Email: hmd.musicology@gmail.com. CMS web site <https://hmd-music.org/>.

Membership

According to its Statute, the CMS is a scholarly civil society which consists of experts in musicology and other kindred disciplines who pursue research and other activities regarding music and musicology. The membership is grouped into three categories: regular members, adjunct members, and student (trainee) members. (1) Regular membership is awarded researchers who hold a university diploma of graduate and/or postgraduate level in musicology and/or history of music. (2) Adjunct membership is awarded to other experts and includes experts in some sister disciplines, for example, certain composers, performers, and historians of literature or art. (3) Student (trainee) members are university students of musicology and related humanistic disciplines. Later, a category of (4) honorary members was introduced. The membership in the CMS is open not only to all citizens of Croatia, but also internationally, so

that it now also includes researchers from Austria, Bulgaria, Bosnia & Herzegovina, Italy, Ireland, Slovenia, the UK and the USA. Up to this moment the number of CMS members has climbed up to some 200. Among them there are now some 70 members who hold a PhD. All members, with the exception of honorary ones, pay an annual membership fee, but in return claim many benefits in regard to its publications and attendance of scholarly meetings.

Management

The management of the CMS consists of a President, Vice-President, Secretary and four members of the Managing Board, elected for a mandate of three years. All functions are performed pro bono, the sessions of the Board are held two to four times a year and their minutes serve as documentation on activities regularly reported and discussed at annual general assemblies. Past presidents were Ivan Supičić, Koraljka Kos and Stanislav Tuksar; the current president is Vjera Katalinić and the vice-president is Lucija Konfic.

Activities

According to the Statute of the CMS, its activities are distributed within several areas: the publishing of musicological editions (i.e. journals, proceedings, monographs, catalogues, scores), organizing scholarly meetings on both national and international levels, organizing public lectures, supporting all types of musicological research, and – to a certain extent – taking care of the status of musicologists and their competences in their education and professional lives. In this, the specific activities of the CMS have been financially supported by various institutional and/or private funds (such as the Foundation of the Croatian Academy of Sciences and Arts), the ministries of science, education and culture, units of local administrative managements (county funds) and from its own revenue from the commercial sale of its own publications. The CMS acted as a partner in various national and European projects (such as HERA and Croatian Science Foundation projects), mostly in publication activities and in the organization of meetings, exhibitions and concerts.

The CMS annually awards the best publications dealing with Croatian musicological topics, as well as its most distinguished members, with the lifetime achievement award named the “Dragan Plamenac Award“.

Publishing Activities

The publishing activities of the CMS have been for sure its highlights: over its 32 years of existence, the CMS has published some 200 books, scores, and journal volumes. CMS has contracts for the exchange of publications with several institutions which produce musicological publications. The received books and journals are housed in the library of the Department for History of Croatian Music (Croatian Academy of Sciences and Arts) which is also the home of the Society.

Journals – *IRASM*, *Arti musices*

The CMS began its publication activities immediately after its foundation. Namely, it took over the two already existing journals, the *International Review of the Aesthetics and Sociology of Music (IRASM)* and the Croatian musicological journal *Arti musices*, with all their organizational, financial and distributing rights and obligations, which until 1991 were

effectuated by their first publisher, the Academy of Music of the University of Zagreb. In 2024 the CMS published the 55th volumes of both journals (*Arti musices* 55/1 and the *IRASM* 55/1). These journals are distributed worldwide, having hundreds of subscribers in all continents. *IRASM* publishes articles exclusively in English, French and German, and *Arti musices* in Croatian and English. For the last ten years *IRASM* has been available through the JSTOR service and *Arti musices* is an OA journal through the national platform hrcak (<https://hrcak.srce.hr/arti-musices>). The members of the CMS receive the journals regularly for free as the official heralds of their Society, their price being included in the members' annual fee.

The Musicological Proceedings Series

In this series some 25 titles have so far been published. Primarily, they include collections of papers produced by musicological conferences organized not only by the CMS, but also those co-organized by the Department for history of Croatian music of the Croatian Academy of Sciences and Arts, Academy of music, Croatian music institute, etc. Secondly, they also contain the *Festschriften* (i.e. Essays in Honour) for the outstanding personalities of Croatian musicology, such as e.g. Ivo Supičić, the first president of the CMS and the 1982–1987 President of the IMS. The list of the proceedings is on the CMS web page (<https://hmd-music.org/zbornici/>).

The Musicological Studies Series

The series consists of monographs produced by Croatian musicologists, either as the result of individual scholarly research projects or as MA and PhD theses. Their scope in form, articulation, methodologies and contents varies considerably, encompassing topics in historical and systematic musicology, as well as ethnomusicology, from Medieval to 20th-century musical phenomena, and include single artifacts elaborated in detail (such as specialist studies on two Medieval codices) and overviews of broader areas such as, for example, music in the Split Cathedral 1750–1941, or on the 19th- and 20th-century Croatian *Lied* (<https://hmd-music.org/muzikoloske-studije/>).

Some 20 titles published in the above-mentioned series have been awarded various prizes by several national institutions such as the Croatian Association of Composers and the Croatian Ethnological Society, while five among them were awarded the prestigious annual prize of the Croatian Academy of Sciences and Arts as top scholarly achievements in the humanities.

The Musicologie sans frontières Series

The title of this series indicates that the CMS offers the opportunity for any world musicologist to publish in Croatia his/her monograph or proceedings in the English language. Up to now three titles have been published (<https://hmd-music.org/muzikologija-bez-granica/>) and two more are scheduled for 2025.

The General History of Music Series

During the 2004–2008 period a project was effectuated which consisted of translations of seven titles on historical periods of European art music from the Middle Ages to the 20th century, authored by prominent musicologists from Germany, France, Italy and the USA. (<https://hmd-music.org/opca-povijest-glazbe/>). The selection of foreign authors was made with the aim of highlighting different approaches and methodologies, thus enabling students of music and musicology, music lovers, and concert or opera goers to be acquainted with the range of

musicological research and interpretations of music history in general and in particular. Each title in this series sold very well not only in Croatia but also in the neighbouring countries of Slovenia, Bosnia & Herzegovina, and Serbia.

The Musicological Tutorials Series

The lack of teaching and pedagogical manuals in various music and musicological disciplines at the university level is notorious in Croatia. Following the urgent need for such literature, the CMS initiated the publication in Croatian of such pedagogical sources. Up to now only one title has been published (<https://hmd-music.org/category/djelatnosti/izdanja/udzbenici/>).

The Gazophylacium Musicae Croaticae Series

The Latin title of the series indicates the intention of the CMS to publish a selection of interesting compositions produced by composers linked to the Croatian cultural-historical circles. Compositions for piano, chamber music, concertos, and vocal arias from the 18th, 19th, and 20th centuries were published in critical editions, authored by such composers as Ivan Jarnović / Giovanni Giornovich, Giulio Bajamonti, Giuseppe Michele Stratico, Ivan Padovec, and Dora Pejačević. Some of them have been recently supported by the European funds within the HERA project. Concerts within the MusMig project (HERA) have been recorded and kept at the CMS youtube channel (<https://www.youtube.com/@hmdmusic8199>).

The Indices collectiorum musicarum tabulariorumque Series

This series, also bearing a Latin title, is currently undergoing a substantial change in its layout and method of distribution. Like both journals, this series of music catalogues has been taken over from another publisher – the Croatian Academy of Sciences and Arts – which issued the first three titles at the end of the 1980s. The CMS has published two more titles, the bilingual guide to the 64 music libraries and collections registered in Zagreb, and the catalogue of the important music collection of the Benedictine nuns in the coastal township of Cres. Three more titles (on music collections in Dubrovnik and Stari Grad on the central-Dalmatian island of Hvar) are in the form of tables, and exist only as online material. Further catalogues will be derived from the RISM database, but they will be published in the near future only as online editions (<https://hmd-music.org/indices-collectiorum-musicarum-tabulariorumque-in-croatia-catalogues-2/>).

The Sources and documents on music Series

The series was produced in cooperation with the Department for History of Croatian Music of the Croatian Academy of Sciences and Arts as a continuation of its series in which two titles were published (in 1989 and 1992). The CMS has released two more titles in the last few years. These publications contain critical editions of letters and diaries of Croatian musicians and musicologists (<https://hmd-music.org/izvori-i-dokumenti-o-glazbi/>).

Scholarly Meetings

There are two types of scholarly meetings regularly organized by the CMS. One type is an international and/or interdisciplinary conference, organized mostly bi-annually, usually in cooperation with related institutions such as the Department for the History of Croatian Music, the Croatian Institute for History, etc. Up to now 16 such conferences have been organized, the last one on the outstanding Croatian female composer Dora Pejačević in 2023 (<https://hmd-music.org/muzikoloski-skupovi-u-organizaciji-hmd-a/>). Proceedings with selected papers

have been regularly published and internationally distributed (Series Musicological Proceedings). Another type are the annual national meetings of the CMS members, held since 1999, and organized within the annual general assembly. Presentations or summaries have been published on the CMS website (<https://hmd-music.org/category/djelatnosti/godisnji-susreti-djelatnosti/>) and selected papers are published in the journal *Arti musices*. Along with established researchers, students in musicology often participate in these meetings, and many gain their first experience of delivering papers in public.

Public Lectures

The CMS has tried from its very beginnings to organize public lectures with open access to all interested persons, and not only to its members. These lectures have been organized in various locations, mostly in the premises of the Academy of Music, bringing together its students and professors with researchers active in the CMS. As yet, more than 100 lectures have been organized with lecturers coming from 16 countries in all, including well-known international scholars such as Bruno Nettl, Harry White, Stanley Sadie, Iain Fenlon, Yo Tomita, Theophil Antonicek, Philip Bohlman, Silke Leopold, Richard Taruskin and many others. However, the Covid pandemic as well as the Zagreb earthquake in 2020 radically reduced this activity.

Musicological Research

For a short period in the 1990s the CMS was able to organize several research projects, mostly concerning the arranging and cataloguing of music archives and collections in Croatia. However, after legal measures introduced in Croatia have annulled such a possibility, the CMS has nevertheless continued to modestly support out of its own financial resources the project of arranging the second largest music collection in Croatia – the Musical Archives of the Franciscan monastery in Dubrovnik.

During the 1996–2011 period about 60 students in musicology in all (some of them from abroad – Italy, Slovenia, and Ireland), led by two of their professors at the Zagreb Academy of Music, arranged and compiled the catalogue of c. 6,700 archival units from the 11th to the 20th centuries. This 16-year long unique experience was financed from various funds, the CMS included, and offered young musicologists the precious unity of theory and practice in archival work.

Parallel to this, the CMS is organizing work in the RISM and RILM projects, financing it from its own financial resources.

Perspectives and intentions

CMS will continue with its activities:

- in publishing – being recognized as the most respected musicological publisher in Croatia and other musicological centres;
- in organizing scholarly meetings on national and international levels as well as individual lectures, thus enabling the exchange of ideas and bringing new ideas and methodology to the students of musicology in order to encourage them in their professional lifepath;
- in partnership with research projects (organizing meetings, exhibitions and concerts) in order to introduce to the broader audiences the diverse aspects of musicological research and its outcomes, thus being an intermediary between society, musical life and academia at large.



The **Royal Musical Association** is the foremost society in the UK dedicated to the study of all types of music, including but not limited to musicology, ethnomusicology, composition, digital music, popular music, performance, audio-visual creativity, contemporary practices, interactive music, and music technology.

The Royal Musical Association was founded in 1874 “for the investigation and discussion of subjects connected with the art and science of music,” and its activities have evolved to embrace every conceivable aspect of music scholarship, whether expressed in words, notation or sounds.

The Association aims to sustain and enhance the culture of music studies at its broadest, to celebrate and promote diversity in musical and scholarly activity, to create an inclusive and interdisciplinary environment, and to recognise outstanding scholarly and creative achievement by individuals worldwide. A key aim is to support the education, training and mentoring of emerging, early career, and independent researchers within music studies.

The Association’s chief activities in pursuit of these aims are the promotion of conferences, symposia, study days, workshops and other public meetings; the publication and dissemination of books, journals, and other outlets for research of international standing; the sponsorship of awards and prizes; the advocacy of studies with public and private policy-making bodies, and with repositories of musical resources; and liaison with other subject organisations across the world.

The RMA celebrates the full diversity of music studies, sub- and interdisciplinary approaches and individuals who self-identify as members of groups that are often under-represented in academia. Current strategic projects include Equality, Diversity and Inclusion, and the Music Education Initiative.

The RMA supports many conferences and study days, which engage with music of all kinds on many levels. The RMA also has several Chapters and Study Groups. Three regular publications – the Journal of the Royal Musical Association, the RMA Research Chronicle and the RMA Monographs series – are part of our wide-ranging organization. We offer prestigious awards for outstanding scholarly achievement as well as grants and training opportunities for young scholars.

RMA members receive a wealth of benefits through joining the association. All members receive copies of the biannual Journal of the RMA, along with copies of the RMA Research Chronicle and online access to all previous volumes of both publications. We offer members exclusive discounts with publishers such as Routledge, Cambridge University Press, and Boydell & Brewer, to name a few, and discounted access to JSTOR. All members also receive discounts to all our affiliated events and conferences, and substantial concessions for our two flagship conferences; our Annual Conference, and the Research Students' Conference. Student and non-institutionally affiliated members are also able to apply for our Small Research Grants.

Along with these many tangible benefits, the RMA offers all members a diverse and inclusive community. We represent members from across the entire spectrum of musical research, practice and interest. We aim to create networks across the discipline for all music researchers and practitioners, and provide a space for debate, activity and celebration of all members' endeavours. Through our various initiatives, affiliated events, and our own conferences and publications, we offer members the chance to engage with communities outside their own research areas. Not only do we foster community within the UK, but have invaluable ties with various international associations, such as the American Musicology Society (AMS), the International Musicological Society (IMS), the Société Française de Musicologie (SFM), and the Royal Society for Music History of the Netherlands (KVNMM). All members are entitled to this community. The RMA aims to sustain and enhance musical culture, recognise outstanding scholarly and creative achievement by individuals, and support the education and training of emerging scholars and practitioners. Our rich and diverse member-base allows us to do these various activities.

Join here: <https://www.rma.ac.uk/join/>

Upcoming flagship conferences:

9-11 January, 2025, University of Aberdeen - BFE & RMA Research Students' Conference:
<https://www.rma.ac.uk/2024/07/08/call-for-proposals-bfe-and-rma-research-students-conference-2025-university-of-aberdeen-2/>

10-12 September, 2025, University of Southampton - 61st RMA Annual Conference (CfPs to follow soon)

Follow the RMA on:

Twitter: <https://x.com/royalmusical>

Facebook: <https://www.facebook.com/RoyalMusicalAssociation>

Bluesky: <https://bsky.app/profile/royalmusical.bsky.social>

The RMA will shortly be launching its very own podcast, to be available from all podcast platforms.



Schweizerische Musikforschende Gesellschaft
Société Suisse de Musicologie
Società Svizzera di Musicologia

Network of European Musicological Societies (NEMS)

Newsletter – Autumn 2024

La Société Suisse de Musicologie (SSM) est composée de sept sections pour un total d'environ 500 membres. Chaque section organise ses propres activités.

Outre des événements ponctuels, la centrale de la SSM gère les aspects suivants de la vie musicologique en Suisse :

- Coordination entre les sections ;
- Bureau suisse du RILM ;
- Séries d'éditions musicales et scientifiques ;
- Annales suisses de musicologie ;
- Contributions à la Revue musicale suisse ;
- Demandes de subventions ;
- Journées d'études ;
- Prix Marta Walter.

En plus des événements organisés par les sections régionales, la SSM prévoit deux manifestations le 20 septembre à Zurich :

- Une Journée d'études à destination des étudiant-e-s de bachelor, master et doctorat ;
- La remise du Prix Marta Walter, qui vient distinguer les travaux de doctorat de Severin Kolb et Grégory Rauber. Le prix sera remis à l'issue de la Journée d'études.

Ces événements sont organisés en collaboration avec la section zurichoise de la SSM.

L'Assemblée générale annuelle de la SSM se tiendra quant à elle d'ici la fin de l'année. Dans les mois à venir, une nouvelle publication des Annales suisses de musicologie devrait également paraître, de même que l'édition critique d'une messe suisse du XVIIIe siècle.

Plus d'informations sur notre site internet (en développement) : www.smg-ssm.ch

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Network of European Musicological Societies (NEMS)

Newsletter – Autumn 2024

The Schweizerische Musikforschende Gesellschaft (Swiss Musicological Society – SMG) has seven regional sections and around 500 members. Each section organises its own activities.

In addition to occasional events, the central SMG manages the following aspects of musicological life in Switzerland:

- Coordination between the sections;
- Swiss RILM office;
- Musical and scientific publishing series;
- Swiss Journal of Musicology;
- Contributions to the Schweizer Musikzeitung (Swiss music magazine);
- Grant applications;
- Study days;
- Marta Walter Prize.

In addition to the events organised by the regional sections, the SMG is planning two events on 20 September in Zurich:

- A Study day at which Bachelor's, Master's and doctoral students will present their work;
- The giving of the Marta Walter Prize, in recognition of the doctoral works of Grégory Rauber and Severin Kolb. The prize will be awarded at the end of the Study day.

These events are organised in collaboration with the SMG Zurich section.

The SMG will also be holding its Annual General Meeting later this year. In the coming months, a new edition of the Swiss Journal of Musicology is due to appear, as is a critical edition of an eighteenth-century Swiss Mass.

More information on our website (under development): www.smg-ssm.ch

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Polish Composers' Union (ZKP) – Musicological Section

Chair: Beata Bolesławska [Bolesławska-Lewandowska], e-mail: bboleslawska@wp.pl

<https://www.zkp.org.pl/index.php/index.php/pl/sekcja-muzykologow/o-sekcji>

On 22 November 1948, during the 4th General Assembly of the Polish Composers' Union (Związek Kompozytorów Polskich), it was decided to expand the Union by establishing the Musicologists' Section. Initially, the musicologists did not constitute a separate section with separately elected authorities, being part of the entire ZKP. It was customary for at least one musicologist to be a member of the association's General Board. Elections to separate Section authorities began in 1964, with Zofia Lissa becoming the first Chairperson. Nowadays, the Musicologists' Section is still a part of the structure of the Polish Composers' Union, and its authorities are elected at the general assemblies of the Section, which are traditionally combined with the general congresses of the entire Polish Composers' Union. At the same time, musicologists take part in the work of the Association as a whole, often also sitting on its governing bodies. Since 2015, Beata Bolesławska-Lewandowska has been the Chair of the Board of the Musicologists' Section of the Polish Composers' Union, as well as the member of the General Board of the ZKP.

One of the main tasks of the Musicologists' Section of the ZKP is to organise annual Musicological Conferences, which are each year hosted by a different academic institution. On 3-5 October 2024, the 53rd ZKP Musicological Conference entitled 'Non-absolute Music' will be held at the Feliks Nowowiejski Academy of Music in Bydgoszcz. The themes of the conference each year are broad so that scholars with different research orientations can take part in the sessions and discussions. The annual conference of the ZKP is a celebration of the Polish musicological community, the only such event to bring together musicologists and music theorists of various specialisations, as well as invited special guests, including lecturers from abroad, such as Prof. Karol Berger (Stanford University), Prof. Mackenzie Pierce (University of Michigan), Prof. Luba Kyjanowska (Lviv M. Lysenko Higher Institute of Music) or – this year – Prof. Stefan Keym (Leipzig University). The language of the proceedings remains Polish, with some plenary lectures or individual speeches taking place in English.

The Musicologists' Section of the Polish Composers' Union also publishes two scientific yearbooks – the bilingual *Polish Musicology Yearbook* and the English-language *Musicology Today*.

For more about the history and activities of the Musicologists' Section of the ZKP see the articles prepared on the occasion of the Section's 70th anniversary and published in English in the *Polski Rocznik Muzykologiczny* 2019: Beata Bolesławska-Lewandowska, *The Musicological Section of the Polish Composers' Union. Historical Background*, and Iwona Lindstedt, *The Activities of the Musicological Section of the Polish Composers' Union over the 70 Years of its Existence*, <https://www.polskirocznikmuzykologiczny.pl/index.php?menu=5&lang=pl&rok=2019>

About journals published by the Polish Composers' Union – Musicological Section:

Polski Rocznik Muzykologiczny [Polish Musicological Yearbook]

editor-in-chief: Iwona Lindstedt, e-mail: i.lindstedt@uw.edu.pl

<https://www.polskirocznikmuzykologiczny.pl/>

<https://sciendo.com/journal/PRM>

Polski Rocznik Muzykologiczny (Polish Musicological Yearbook) is a double-blind peer-review journal published by the Polish Composers' Union, Warsaw, Poland (Musicological Section) with the PWM Edition in Kraków – each printed volume may be purchased at the PWM internet bookshop at www.pwm.com.pl. The journal continues the tradition of the old *Polski Rocznik Muzykologiczny*, founded in 1935 by Adolf Chybiński, only two volumes of which were published in the inter-war period. Since its revival in 2004 the PRM has been published regularly once a year. Since 2011 all issues have been available online on the journal's homepage. The cooperation with the PWM Edition started in 2016.

The PRM is the only musicological journal in Poland which is not affiliated with any academic institution, representing the entire music research community instead. It strives to build a platform for musicologists and music theorists from diverse organisations in Poland and abroad thanks to bilingual presentations (articles in Polish and English are published together). Our goal is to disseminate the results of Polish research internationally and, on the other hand, to present important achievements (in English and/or in translations into Polish) of international musicology in Poland.

The patron of *Polski Rocznik Muzykologiczny* is the Society of Authors ZAiKS. Since 2023 *Polski Rocznik Muzykologiczny* has been co-financed by the Minister of Culture and National Heritage from the Culture Promotion Fund – a special purpose state fund.

Musicology Today

editor-in-chief: Sławomira Żerańska-Kominek, email: s.kominek@uw.edu.pl

<https://sciendo.com/journal/MUSO>

Musicology Today is a double-blind peer reviewed journal published since 2004 by the Institute of Musicology, University of Warsaw and the Polish Composers' Union, Poland. It is a fully English-language journal, published once a year online.

The main objective of *Musicology Today* is to provide an intellectual platform for international scholars and to promote interdisciplinary studies in musicology. We publish articles in the fields of historical musicology, ethnomusicology, music theory, and other sub-disciplines of musicology. The journal is a forum for research in all areas of music scholarship, seeking to reflect the breadth and diversity of approaches and topics. *Musicology Today* distinctly promotes studies on Central and Eastern European music and aims to become a leading musicological journal in this part of the world. Special issues devoted to important topics within Central and Eastern European musicology are occasionally published.

Since 2023 both *Musicology Today* has been co-financed by the Minister of Culture and National Heritage from the Culture Promotion Fund – a special purpose state fund.

Society for Musicology in Ireland – Summer 2024

The Society for Musicology in Ireland (SMI) held its 22nd Annual Plenary Conference from 28-29 June 2024 at Galway University. Galway hosted this event for the first time as a Music programme has only been established there recently in 2018. The keynote address was presented by Barbara Kelly, who was also announced as SMI's latest Corresponding Member.

Sarah McCleave (Queen's University Belfast) was also made a Honorary SMI Member.



Picture 1: Barbara Kelly delivering her Keynote Address at the SMI Plenary Conference in Galway



Picture 2: Barbara Kelly and SMI President John O'Flynn



Picture 3: Sarah McCleave and John O'Flynn

At the conference two of the SMI's biennial prizes were awarded: The Danijela Kulezic-Wilson Book Prize for the best monograph of the last two years by an SMI member went to Lonán Ó Briain for *Voices of Vietnam: A Century of Radio, Red Music, and Revolution* (Oxford University Press, 2022).

Picture 4: Lonán Ó Briain receiving the Kulezic-Wilson Book Prize from Maria McHale



The Aloys Fleischmann Prize for the best postgraduate dissertation of the last two years in the area of artistic research was won by Pàdraig Morrison for his PhD thesis *Finding a Contemporary Voice for Gaelic Art Music in Scotland* (Maynooth University 2023, supervised by Ryan Molloy).



Picture 5: Pàdruig Morrison receiving the Fleischmann Prize from Wolfgang Marx

The conference also marked the handover to a new SMI Council and new officers. Two other recent Irish conferences were supported by the SMI, namely “Music, Musicology and Artistic Responsibilities in the 21st Century” (University College Dublin, 1-3 July) and “Dame Ethel Smyth. Connections, Culture, and Context” (Dublin City University, 1-3 July).

Danish Musicological Society (DSfM) is celebrating its 70th anniversary in 2024. On 27th September this will be marked with a symposium in Copenhagen on public musicology and the role of music research in contemporary society. Three panels will focus on research communication, internationalization of Danish music research, and, finally, in light of the dozens of Danish composer biographies published in recent years, the biography as a genre in music scholarship. The society has, moreover, solicited articles for a forthcoming special issue of *Danish Yearbook of Musicology* which will address various aspects of the history of Danish music research in the broadest sense of the word. As founder of The Foundation for the Publication of Niels W. Gade's Works, DSfM was pleased to see the publication of Gade's last work during the past year, the concert piece 'Psyche' (op. 60) for soloists, choir and orchestra. Gade's complete songs are scheduled for publication later this year. The current DSfM Committee is chaired by Prof. Michael Fjeldsøe (University of Copenhagen) and further includes members Thomas Husted Kirkegaard (Aarhus University), Mikkel Vad (Copenhagen), Niels Chr. Hansen (Royal Academy of Music Aarhus/Aalborg & University of Jyväskylä), with Kristine Ringsager (Copenhagen) serving as alternate committee member.

The **Norwegian Musicological Society** launches the 2024 edition of its journal *Studia Musicologica Norvegia* on November 22. The launch is marked by an event at Litteraturhuset in Oslo which includes in-depth presentations by two contributing authors, an introduction by the editors as well as live music.

This is the website of the journal: <https://www.idunn.no/journal/smn>

Czech Musicological Society

Every November, the CMS organizes its annual conference. This year, it will take place on 22 and 23 November in Prague (deadline for submissions: 15 September 2024). A part of the annual conference is devoted to the general assembly, this year with the election of new governing board (elected for three years).

In order to attract young talented students of musicology, the CMS organizes Student research competition (deadline for submissions: 15 September 2024). The finalists selected by the committee present their projects during the annual conference.

The CMS publishes the peer-reviewed journal *Muzikologické fórum* (Musicological forum), containing papers on various aspects of the musicological research as well as reviews of new musicological publications and other information. The journal is published twice a year and it is indexed by RILM.