

MUSICOLOGICAL CAREER PATHS ABROAD

25–27 FEBRUARY 2026
Book of Abstracts



Symposium of the study group „Nachwuchsperspektiven“ of the German Musicological Society in collaboration with the Music History Section of the German Historical Institute in Rome

Mobility and academia have long been closely intertwined. Access to source material and careers, cultural policy, the internationalisation of the research landscape, the founding of institutions, and personal and professional networks have all led to paths abroad. These can be motivated by personal decisions but may also be triggered by political pressures and persecution. Despite the challenges it presents, mobility also plays an increasingly important role in the development of new careers in musicology. Early career researchers often change institutions, and even countries, as they transition between temporary appointments and are often expected to gain experience researching and working internationally. This conference opens the door to a rich discussion on the international paths of historical figures and institutions and brings them into dialogue with current trends.

Mobilität und Wissenschaft sind seit Langem eng miteinander verknüpft. Neue wissenschaftliche Fragestellungen und die Internationalisierung der Forschungslandschaft, Zugang zum Quellenmaterial, die Gründung neuer wissenschaftlicher Institutionen, die Eröffnung neuer beruflicher Möglichkeiten, die Pflege persönlicher und beruflicher Netzwerke, Impulse der Kulturpolitik haben alle den Weg ins Ausland eröffnet. Dieser kann das Ergebnis einer bewussten Entscheidung, aber auch Folge von politischem Druck und Verfolgung sein. Trotz der damit verbundenen Herausforderungen spielt Mobilität auch bei der Entwicklung neuer Karrierewege in der Musikwissenschaft eine zunehmend wichtige Rolle. Forschende in der frühen Karrierephase wechseln häufig Institutionen und sogar Länder, wenn sie zwischen befristeten Stellen wechseln, und es wird oft erwartet, dass sie internationale Forschungs- und Arbeitserfahrungen sammeln. Das Symposium soll eine vielschichtige Diskussion über die Karrierewege von historischen Persönlichkeiten und Institutionen im Ausland eröffnen und diese in einen Dialog mit aktuellen Trends bringen.

Organizing Committee

Nikolas Georgiades
Vera Grund
Flavia Hennig
Adele Jakumeit
Moritz Kelber
Deanna Pellerano
Anna Maria Plischka
Christoph Schuller

Fachgruppe Nachwuchsperspektiven der Gesellschaft für Musikforschung

Speakers: Flavia Hennig, Nikolas Georgiades, Christoph Schuller

Website: <https://www.musikforschung.de/nachwuchsperspektiven/>

Website: <http://nachwuchsperspektiven.wordpress.com/>

Mailing list: <https://www.listserv.dfn.de/sympa/info/gfm.nachwuchsperspektiven/>

Venue

Deutsches Historisches Institut in Rom
Istituto Storico Germanico di Roma
Via Aurelia Antica, 391 I-00165 Roma

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WEDNESDAY, 25 FEBRUARY

14.30–15.00
Arrival and Welcome

SESSION 1

15.00–15.30
MARCUS DAHM
Franz Xaver Haberl und P. Joseph Pothier in Rom. Europäische Wege und Irrwege zu den „fontes S. Gregorii“ sowie kirchliche Netzwerke im Spannungsfeld von Ultramontanismus und Quellenkritik

15.30–16.00
SEBASTIAN BOLZ, MORITZ KELBER
Alfred Einsteins Italien

16.30–17.00
Coffee break

17.00–17.15
PETRA TERHOEVEN, BENJAMIN HANNA,
VERA GRUND
Opening & Greetings

17.15
MARTIN BAUMEISTER
Keynote: Grenzen überschreiten? Historische Erfahrungen und aktuelle Praxis geisteswissenschaftlicher Forschung im Ausland

THURSDAY, 26 FEBRUARY

SESSION 2

9.30–10.00
SEBASTIANO GUBIAN
Deutschsprachige Musikwissenschaftler im Exil in Florenz

10.00–10.30
CÜNEYT ERSİN MIHICI
Renato Mordo und Paul Hindemith. Beiträge zweier exilierter Kulturschaffender zum Musikleben in Griechenland und der jungen türkischen Republik

10.30–11.00
Coffee break

SESSION 3

11.00–11.30
GABRIELLA SPANÒ
Le scienze musicali senza frontiere. Contributi stranieri alla ricerca musicologica nella Grecia contemporanea

11.30–12.00
IOANA BAALBAKI, ALEXANDRA MAGAZIN
Rooted Cosmopolitanism. Bianca Țiplea Temeș's Strategy for Global Impact from Eastern Europe

12.30–14.00
Lunch break

SESSION 4

14.00–14.30
ANNE (YIBING) BAI
Musicology on the Move: From Willi Apel to the Present

14.30–15.00
MIEKE STRUWIG
Becoming an Afrikaner. Jan Bouws, Mobility, and Afrikaans Music Historiography

15.00–15.30
Coffee break

WORKSHOP: FORSCHUNGS- AUFENTHALTE IM AUSLAND

15.30–16.00
DAAD INFORMATIONSZENTRUM UND
ASSOCIAZIONE ALUMNI DAAD ITALIA
(ANGELA LINDA LETTIERI)
Stipendien und Forschungsaufenthalte im Ausland

16.00–16.30
ELISA NOVARA & DAVID MERLIN
Stipendien und Praktika am DHI in Rom

20.00
Dinner for participants

FRIDAY, 27 FEBRUARY

SESSION 5

9.30–10.00
ANTONIO FERRARA
Da Varsavia a Roma. Mateusz Gliński e le reti transnazionali della cultura musicale nel dopoguerra

10.00–10.30
CHRISTOPH SCHULLER
Grassroot Music Research Beyond Borders. The European Minimal Music Project (1980–1982)

10.30–11.00
Coffee break

SESSION 6

11.00–11.30
ZDRAVKO BLAŽEKOVIĆ
RILM: 60 Years of Musicological Careers in Action

11.30–12.00
ALEKSANDRA PISTER
Navigating Professional Pathways in European Musicology. Insights from COST Action EarlyMuse

12.00
Closing Discussion

Franz Xaver Haberl and P. Joseph Pothier in Rome: European paths and missteps to the “fontes S. Gregorii” as well as ecclesiastical networks between ultramontanism and source criticism

MARKUS DAHM

In the course of efforts to restore Gregorian chant in the 19th century, two conflicting directions emerged due to diverging views of history: In 1868, Franz Xaver Haberl traveled to Rome to promote the new edition of the humanistic Editio Medicaea, which was intended to secure a papal monopoly for the Pustet publishing house.

Shortly before, Joseph Pothier, following in the tradition of the “Institutions liturgiques” of his abbot Guéranger, had begun the seemingly impossible task of deciphering medieval chant codices. The research expeditions of Pothier and later his students, the monks of Solesmes, who were already in exile at that time, represented one of the first and most comprehensive projects of photographic documentation of musicological sources. The followers of both schools founded important institutes to strengthen their positions. The first scientific congresses, which influenced both musicologists such as Guido Adler and the later Pope Pius X, celebrated Pothier. The bitter conflicts between the two camps culminated in the consequences of the ultramontane invention of tradition, national tensions after the Franco-Prussian War, and diplomatic interventions by France due to economic interests.

Pothier was sent to Rome as a contact person for the Inquisition and later lived there as president of the Pontifical Commission for the Restoration of Gregorian chant at Sant'Anselmo. Haberl became president of the German “Cäcilienverein”, for which he secured the support of the Vatican. The debate between the two as well as emerging further discussions influenced musical practice and liturgy in the universal church for almost 100 years until the Second Vatican Council. Based on extensive source material that has been made available for the first time, this contribution reconstructs the interactions between the influential networks that both researchers drew on or established.

Marcus Dahm studied church music at the Catholic University of Church Music St. Gregory in Aachen, among other places. From 2008 to 2022, Dahm worked for the Archdiocese of Cologne. His compositions have been performed on the occasion of the anniversaries of the Council of Constance, the Basilica of St. Aposteln in Cologne, and at festivities in the cathedrals of Cologne, Würzburg, Passau, Vienna and St. Denis as well as broadcasted by the Swedish radio, and praised as ‘exemplary contemporary church music.’ On the occasion of the 125th anniversary of the death of Michael Hermesdorff (1833-1885), Dahm organised an exhibition on this forgotten researcher under the patronage of the Trier Cathedral Chapter, to which Hermesdorff belonged. While continuing his research as base of his doctoral studies, Dahm researched archival materials in 12 European countries, including the Vatican Archives during a scholarship at the German Historical Institute in 2024.

Alfred Einstein’s Italy

SEBASTIAN BOLZ AND MORITZ KELBER

In the past decades, musicology has increasingly focused on the history of the discipline. For various reasons, this interest centres on the biographies of musicologists up to around 1960. Coinciding with this development, musicological exile studies took hold thanks to increased interest in musicians and musicologists who were driven out of Europe and fled from fascist regimes. Alfred Einstein and his migration biography received attention in this context.

Born in Munich in 1880, Einstein received his doctorate in musicology there in 1903. He was denied a habilitation at the musicology seminar in Munich and was unable to obtain a university position. Following the rise to power of the National Socialists, Einstein lost his positions as editor and critic. He left Germany in the summer of 1933 and spent the following years mainly in England and Italy. In 1938, Einstein decided to emigrate to the United States, where he held guest lectureships at Ivy League universities and taught at Smith College in Northampton, MA.

Not only is Einstein’s biography an international one, but so too are his research subjects. Einstein’s magnum opus, *The Italian Madrigal*, a study of 16th-century secular vocal music published in 1949, remains a largely unrivalled attempt to describe the history of the genre and its contexts. Einstein’s study is still considered a standard work on the subject today. The original German-language version of the book was first published in autumn 2025 (ed. Sebastian Bolz) and supplemented and commented on in an anthology (ed. Sebastian Bolz, Moritz Kelber, and Katelijne Schiltz). This project follows a more recent trend in the history of science, which increasingly focuses on the history of scholarly ideas and concepts. The intertwining of personal and intellectual biographies holds potential that musicology has yet to fully exploit.

We want to take this approach further by contextualising the material and methods of the *Madrigal* book and examining Einstein’s “Italian affairs”: his access to Italian research literature and sources, his stays in Italy, his working environment, and the personal networks associated with it. Furthermore, we will look back on his earlier biography: How did a scientist socialised in a German bourgeois environment at the turn of the century approach Italian music and culture? What concepts and ideas about Italy played a role in this? One example that comes to mind is the classical tradition of German longing for Italy, which may also have left its mark on the choice and preparation of a research topic.

Sebastian Bolz received his PhD in musicology at LMU Munich in 2024. His main work at the moment is focused on the Critical Edition of the Works of Richard Strauss, for which he has published editions of Elektra and two volumes of songs, and is currently preparing the two-volume *Ariadne auf Naxos*. In an ongoing project, he is exploring the repertoire of German opera around 1900 with a particular focus on the chorus. His interest in the history and theory of musicology has recently led to the publication of an edition of Alfred Einstein’s *Das italienische Madrigal* (Munich 2025) and an accompanying volume providing context and background (with Moritz Kelber and Katelijne Schiltz, Dresden 2025). Sebastian is also interested in digital methodologies and the discourse of publishing in the humanities.

Moritz Kelber studied musicology, law, and political science at the University of Munich. In 2016, he completed his doctorate at the University of Augsburg with a dissertation on music at the Augsburg Imperial Diet in the sixteenth century. Thereafter, he has been a research assistant at the Universities of Salzburg, Bern, and Augsburg, as well as a visiting professor at the Ludwig-Maximilians-Universität and at Augsburg. Since September 2024, he has also been a research assistant at the Gesellschaft für Bayerische Musikgeschichte.

Crossing borders? Historical experiences and current practices in humanities research abroad

MATIN BAUMEISTER

Over the past two decades, the concept of “internationalization” has become a core objective of European science policy. Nearly 40 years ago, the Erasmus program was launched as arguably the most successful initiative in university history for promoting mobility among students in higher education. At the beginning of the millennium, the implementation of the Bologna Process marked the start of the programmatic establishment of a European Higher Education Area, at least on paper. It would appear that studying and conducting research across national borders has become the norm, meaning that we have never been closer to the ideal of an international scientific community engaged in peaceful exchange than we are today, were it not for massive economic constraints, such as the precariousness of researchers' livelihoods, which promotes mobility, and the acute threat to academic freedom and researchers, censorship, persecution, and war in a growing number of countries.

Against the backdrop of the current situation in Italy, particularly Rome as a destination for foreign scholars, this lecture discusses how research abroad, especially in the age of the rise of nation states, has been a formative experience and, depending on the subject, also a significant factor in the emergence and academic professionalization of disciplines in the humanities. Individual careers, as well as institutionalized forms of science abroad, motives and means of crossing borders, and their potential significance for the respective discipline, its topics, and questions are discussed. Finally, the question of what these historical findings have to say about current concepts and practices of “internationalization” in the humanities will be addressed.

Martin Baumeister is a retired professor of Contemporary European History. After studying history, German language and literature, and Spanish language and literature in Munich and Madrid, he earned his doctorate in 1992 with a thesis on the social history of contemporary Spain at the Ludwig-Maximilians-Universität of Munich. He then held the position of *wissenschaftlicher Assistent* at Humboldt University in Berlin, where he earned his *Habilitation* in 2001 with a study on the cultural history of World War I. From 2003 to 2017 he held the Chair in Contemporary European History at the University of Munich. From 2012 until 2024 he was the director of the German Historical Institute in Rome. He has published widely on the history of contemporary Southern Europe and the Mediterranean with a focus on Italy and Spain. Among his current research interests are urban history, the history of religion, particularly of Catholicism, as well as the history of Europe in the era of the World Wars.

German and Austrian Musicologists in Florence

SEBASTIANO GUBIAN

The emigration of musicians from the Third Reich to Italy between 1933 and 1938 remains a relatively underexplored field of research. Even less attention has been paid to the role of German-speaking musicologists in exile in Florence, a city that functioned as a temporary “Zuflucht auf Widerruf” (Klaus Voigt) prior to their onward migration to the UK, USA, Switzerland or further destinations.

Denied access to academic positions in Italy, these scholars were nevertheless active as music critics and journalists – among them Rudolf Cahn-Speyer, Alfred Einstein, and Arthur Neisser – reporting, for example, on performances of the Maggio Musicale Fiorentino. Mussolini's autarchic cultural policies and the scarcity of professional opportunities contributed to a condition of “exile within exile,” in which collaboration with foreign journals and newspapers (mainly British, American or Swiss publishers) became a precursor to later emigration following the enactment of the Italian “Racial Laws”. An overview of their articles about Italian music institutions and musical life offers some of the few non-propagandistic portraits of the fascist state in relation to music.

At the same time, exile in Italy enabled access to previously unexplored Renaissance music sources, which decisively shaped the subsequent scholarly careers of many émigré musicologists. This paper examines such research activities not only within Florence's public institutions but also in private collections, including those of Barone Luigi Franchetti and the Landau Library. Finally, it discusses the notion of a ‘Florentine circle’ of émigré scholars – including Jewish intellectuals such as Gisella Selden-Goth and the Olschki family – in opposition to the officially aligned German cultural institutes active in the city.

Sebastiano Gubian is currently research assistant and PhD candidate in musicology at the University of Hamburg, Germany, working within the long-term project “*NS Verfolgung und Musikgeschichte*” funded by the Hamburg Academy of Sciences and Humanities. He studied piano at the “G. Tartini” Conservatory in Trieste, where he completed his master's degree in 2019. He then studied philosophy at the University of Bologna, graduating in 2023 with a master's thesis on Adorno's aesthetics. Additionally, he attended various seminars in musicology at the ITI CREA of the Université de Strasbourg and at the Berlin University of the Arts. In 2025, he was a fellow at the Paul Sacher Foundation in Basel. His research interests include 20th-century music history, exile studies, and music theory of twelve-tone, serial, and post-serial composition, as well as the connections between music and philosophy, with a particular focus on Husserl's phenomenology.

Renato Mordo und Paul Hindemith: Beiträge zweier exilierter Kulturschaffender zum Musikleben in Griechenland und der jungen Türkischen Republik

CÜNEYT ERSİN MIHCI

The seizure of power by the National Socialist Party in Germany forced both Jewish and numerous non-Jewish academics and creative artists into exile. For many, exile did not constitute a stable or secure solution. As the Third Reich expanded through military conflicts across Europe, many exiles were compelled to flee repeatedly in order to escape persecution. The significant contributions these individuals made during their forced migrations—by transferring knowledge and expertise across national borders—remain only partially researched and are still underrepresented in scholarly discourse.

Focusing on two figures, Renato Mordo (1894–1955) and Paul Hindemith (1895–1963), this paper examines how forced migration enabled the transfer of knowledge from Central to Southeastern Europe, with lasting impact on cultural life and higher music education. Renato Mordo played a decisive role in shaping theatrical life and opera productions in Athens before being forced to flee to Turkey following the German invasion of Greece, where he continued to influence the cultural landscape. Similarly, Paul Hindemith, who was also compelled to emigrate by the Nazi regime, made a substantial contribution to the reorganization of music education at Turkish universities between 1935 and 1937. His observations and reform measures, documented in contemporary reports, serve as a key source for this study and offer interesting insights into the Westernization process during the early republican period in Turkey.

The aim of this contribution is to highlight the effects of forced mobility in the still underexplored region of Southeastern Europe and to make visible the cultural and educational impact of these exiled individuals.

Cüneyt Ersin Mihci studied musicology and Romance studies at Heidelberg University, graduating with a Magister Artium. In his doctoral dissertation, *Forging National Music on Both Sides of the Aegean* (heibooks, 2025), he studied the role of music in the construction of national identities in the late Ottoman Empire and Greece from 1870–1920. Furthermore, he worked as a research associate in the DFG-project “Corpus Musicae Ottomanicae” (CMO) in Münster where he conducted comprehensive studies on a corpus of Ottoman music manuscripts and prepared two scholarly editions of codices in Hampartsum notation. In addition to research questions related to the transmission of the Persianate repertoire in Ottoman music, he examined possible links between prosody and musical meters, such as the *usûl*. He is currently expanding the scope of his research on this topic at the Orient-Institut Istanbul, with his postdoctoral research project, “The Architecture of the hâne in Ottoman Vocal Music”.

Musicology without borders: foreign contributions to musicological research in contemporary Greece

GABRIELLA SPANÒ

Musicology in Greece, as a structured and institutionalized field of research, only developed significantly in the mid-1980s with the establishment of the first department of music studies at Aristotle University of Thessaloniki, before quickly expanding to other cities such as Athens, Corfu and others, reaching a total of six departments of music studies today in a country of just ten million inhabitants.

This report aims to present the educational, professional and academic careers of three emblematic figures in musicological research in Greece: Professor Emeritus Irmgard Lerch Kalavritinou (Duderstadt 1952 -), Associate Professor Maria Alexandru (Bucharest 1969 -) and the late Christoph Stroux (Munich 1931 - Athens 2013), each active in different contexts, respectively at the University of Athens, the University of Thessaloniki and the Lilian Voudouri Music Library, also in Athens. Their contribution as foreign musicologists, through their work in the above-mentioned institutions, has helped to create a fruitful dialogue between the Hellenic cultural tradition and international research, and their three different paths of cultural integration in the host country serve as an example for future generations, demonstrating how open and willing the nation is to welcome different cultural identities. The work of these three musicologists continuously affirms the importance of the intercultural dimension of contemporary musicology, a discipline based on dialogue between different traditions, languages and systems of thought. Thanks in part to the work of these scholars, Greece is now a point of connection between Western musicology and that of the Mediterranean area, where ancient history and scientific modernity meet in a shared field of research.

Gabriella Spanò was born in Rome and earned her *Laurea* (MSc) in Music History *summa cum laude* from the Department of Musicology at the University of Rome “La Sapienza,” under the supervision of Pierluigi Petrobelli. Her master’s thesis, later published as *Il fondo di musica strumentale Ricardi di Netro a Udine*, is devoted to the analysis of a private collection of eighteenth- and nineteenth-century chamber music manuscripts for flute. She also holds a diploma in flute from the Conservatorio di Santa Cecilia in Rome. In the early 2000s, she relocated to Greece, where she pursued advanced studies in Byzantine music and Modern Greek. She carried out research and cataloguing work on early printed librettos at the Library of the Naples Conservatory “San Pietro a Majella” with a scholarship from the Italian Government and, in 2007, at the National Library of France (BnF), Department of Music and Manuscripts, as a *stagiaire*, supported by a scholarship from the French Ministry of Culture. She is a musicologist at the Music Library of Greece “Lilian Voudouri,” where she currently serves as Head of the Foreign Collections Library and Curator of the library’s exhibitions, thereby enhancing and promoting the cultural heritage of the library’s collections.

Rooted Cosmopolitanism: Bianca Țiplea Temeș's Strategy for Global Impact from Eastern Europe

ALEXANDRA MAGAZIN, IOANA BAALBAKI

This paper examines how Bianca Țiplea Temeș (1969-2023) pioneered a revolutionary model of academic mobility that challenges Western-centric narratives of musicological careers. While maintaining her position at the Gh. Dima National Music Academy in Cluj-Napoca, Romania, she built an extraordinary international presence through what I term “bidirectional mobility”: simultaneously pursuing visiting professorships from Oviedo to Cambridge, research fellowships at the Paul Sacher Foundation and Humboldt University, while founding the Ligeti Festival Transylvania (2016) that transformed Cluj into a magnetic center for global musicology.

The Ligeti Festival represents a radical reimagining of East-West academic relations. Rather than perpetuating the traditional brain-drain narrative where Eastern European scholars must migrate westward for legitimacy, Țiplea Temeș created a gravitational pull in the opposite direction. The festival attracted luminaries like Nicholas Cook, Hermann Danuser, and Kofi Agawu to Romania, establishing Cluj as an essential node in the international musicological network—not merely a peripheral outpost but a generative center of scholarly discourse.

Her model disrupted conventional academic hierarchies through strategic institution-building. The festival became a laboratory for testing new forms of scholarly exchange, where Eastern European perspectives on Ligeti—a composer born in Transylvania—could reshape global understanding of his work. The posthumous “Perpetual Encounter” (2025), co-edited with Cook, Phillips-Hutton, and Chua, stands as testament to how regional specificity can generate universal significance.

This case study offers crucial insights for contemporary academia's mobility crisis. As young scholars face increasing pressure to relocate for precarious positions, Țiplea Temeș's legacy demonstrates that impactful international careers can be built through strategic networking, digital connectivity, and the creation of new institutional spaces that reverse traditional flows of academic power. Her model asks: what if the future of musicology lies not in migration to established centers, but in creating new ones?

Alexandra Magazin is a Romanian musicologist and assistant professor (PhD) at the Gheorghe Dima National Academy of Music, Cluj-Napoca. She earned her doctorate with a dissertation on Marcel Mihalovici, based on unpublished documents, and her research focuses on contemporary music, particularly French musical culture and the Paris School. She has conducted research at the Paul Sacher Foundation in Basel and completed an Erasmus+ training at the Conservatoire National Supérieur de Musique et de Danse de Paris. She published the first volume of the Marcel Mihalovici Collection and serves as Artistic Director of the Ligeti and SymphOpera festivals.

Ioana Baalbaki is a musicologist, teacher and artistic manager. Born in Cluj-Napoca, in the heart of Transylvania, Romania, she studied at the Academy of Music “Gheorghe Dima” in her hometown, holding a double degree in Musicology and Violin. During her Master and PhD Studies she focused mainly on traditional Arabic music and the theory of music in Arabic writings of the 10th and 11th century. After working for a decade

in the field of artistic management, she followed an academic career first as Senior lecturer at the University of Arts Tîrgu Mureș and now as Scientific Researcher II at the National Academy of Music “Gheorghe Dima”. Her research focuses mainly on the 20th century and contemporary music, giving a special emphasis to Romanian musicians and the use of folklore by post-Bartók generation. She was a visiting researcher at Paul Sacher Stiftung Basel, Sophie Drinker Institute Bremen, HUN-REN RCH Institute for Musicology Budapest and completed several Erasmus+ visits at Music Academies from Livorno, Athens, Vienna, Lisbon and Bologna.

German Émigrés in American Musicology: The Trans-Atlantic Career-Path of Willi Apel, Hans Tischler, and the Pupils

ANNE (YIBING) BAI

Musicology is by nature a European discipline, deeply rooted in German intellectual tradition. It was named by Friedrich Chrysander (1863, 1867), defined by Guido Adler (1885), and, during its early twentieth-century development, shaped deeply by the German émigrés after the WWII, who played a significant role in American musicology despite the great cultural difference which generated problems for the émigrés scholars while integrating into a new intellectual community.

This paper discusses about the reason, impact, and the challenge caused by international mobility by investigating two German émigrés scholars Willi Apel and Hans Tischler, who taught my professor Nancy van Deusen in Indiana University in 1970s. By following this chain of scholarly movement from 1936 to modern days, I show how academic mobility not only influences the intellectual development of individual scholars but also redirects the research agendas, pedagogical traditions, and institutional priorities of their students and colleagues, ultimately contributing to the long-term shaping of national academic cultures.

Anne (Yibing) Bai received Ph.D. in Musicology (2023) from Claremont Graduate University, USA. Prior to that I received an M.A. (2015) and a B.A. (2012) in Musicology from Xinghai Conservatory of Music, China. Currently I am pursuing my master's degree in Digital Humanities at the George-August Universität, Göttingen. My scholarly focus revolves around Medieval music manuscripts studies, Digital Humanities, and music history in WWII period.

Becoming an Afrikaner: Jan Bouws, Mobility, and Afrikaans Music Historiography

MIEKE STRUWIG

Jan Bouws (1902–1978), a Dutch schoolteacher turned music historian, offers a fascinating case of how academic mobility shaped the intellectual formation of musicology beyond Europe. Motivated initially by early-twentieth-century Dutch boerenliefde – a romantic fascination with the Afrikaners following the South African War – Bouws began working on South African, and specifically Afrikaans, music history in the 1930s. In 1960, Bouws relocated from Amsterdam to South Africa to establish an Institute for (Afrikaans) Folk Music at Stellenbosch University. There, he emerged as a founding voice in an Afrikaner music-historiographic tradition, his work earning him wide acclaim and recognition within the Afrikaner academy and cultural elite.

This paper draws on extensive archival research in Bouws's correspondence and institutional records, to situate him within the Afrikaner cultural and intellectual networks that enabled his migration and legitimised his scholarly authority in South Africa. It argues that Bouws's mobility was both geographical and ideological: he translated European music-historical methods into the service of an Afrikaner nationalist project that sought to anchor its cultural modernity in a European lineage. His career thus illuminates how transnational movement could consolidate rather than destabilise local hegemonies, revealing the double bind of mobility as both an instrument of intellectual exchange and a vehicle of ideological transfer.

By tracing Bouws's transformation from Dutch admirer to 'true Afrikaner,' the paper highlights the international influences shaping Afrikaans nationalism under apartheid. Ultimately, Bouws's trajectory invites reflection on the ways academic migration can reorder research fields culturally and politically.

Mieke Struwig is an NRF Innovation Postdoctoral fellow at the Africa Open Institute at Stellenbosch University. She holds postgraduate degrees in musicology and a BMus in Performing Arts. Her research focuses on the intellectual history of South African music studies, particularly how apartheid, colonialism, racism, and nationalism have shaped academic disciplines. Central to her work are the politics and ethics of disciplinary knowledge, citation, and scholarly memory, with a sustained focus on decolonisation and the dynamics of complicity and resistance.

She is currently revising her PhD into a book manuscript and has taught musicology and research methodology. She contributes to public knowledge through Wikipedia, expanding access to South African music scholarship. As Secretary of the South African Society for Research in Music, she supports dialogue and collaboration between diverse music practitioners. Across her roles, Mieke works to challenge epistemic inequality and advance more inclusive, accountable forms of knowledge production.

From Warsaw to Rome: Mateusz Gliński and the Transnational Networks of Musical Culture in the Postwar Period

ANTONIO FERRARA

Mateusz Gliński (1892–1976) epitomizes the cultural mobility of the 20th-century European intellectual: a Polish-born critic, conductor, and lawyer of Jewish heritage, whose career spanned Poland, Russia, Germany, Italy, the United States, and Canada. After founding and editing the influential Polish journal *Muzyka* (1924–1938), he fled Nazi-occupied Poland in 1940 and settled in Rome for sixteen years. There, he became a music consultant for Vatican Radio, a critic for *L'Osservatore Romano*, and the founder of the Federico Chopin Institute in Rome.

Although Gliński's contribution to early Polish musicology and his controversial Chopin studies are well documented, his Italian period remains largely unexamined. This research aims to address this gap by examining Gliński not merely as an exile, but as an active cultural mediator who sought to transplant his Polish experience into the postwar Roman milieu. A telling example of this mediation is the epoch-making televised concert on 9th July 1947, in which Gliński directed the "Cantori delle Basiliche Vaticane" in a performance of madrigals by Asprilio Pacelli, broadcast via experimental RCA technology directly to Pope Pius XII. This event crystallizes the intersection of Gliński's activities: the recovery of forgotten musical heritage (Pacelli), its dissemination through new media, and its positioning within the sphere of Vatican cultural diplomacy.

The investigation will focus on two interconnected lines: (1) A micro-historical analysis of Gliński's biography as a case study in intellectual migration, resilience, and professional reintegration. (2) A contextual analysis of his flagship Italian venture, the journal *Musica* (1946–47). Launched as a bridge to end Italy's cultural isolation at a critical historical juncture—between the end of World War II and the 1948 elections that cemented Italy's alignment with the American sphere—the journal serves as a lens to examine Gliński's impact on Italian musical discourse. This strand will further explore the interplay between his activities and the Vatican's cultural diplomacy during the early Cold War, revealing how music functioned as a tool for ideological positioning and national representation.

This study contends that Gliński's Roman sojourn provides a unique vantage point from which to examine the dynamics of cultural transfer, the networks of exiled intellectuals, and the attempted redefinition of Italy's musical identity in the volatile postwar landscape.

Antonio Ferrara is a scholar of twentieth-century music history and film music. He holds a Ph.D. in the History, Science, and Techniques of Music from the University of Rome Tor Vergata, with a dissertation entitled *Musica e cinema in Italia (1930–1950): dibattito e produzione*. His research focuses on film music, music criticism, and the relationship between music and audiovisual media. He has published extensively in these fields and regularly presents his work at national and international conferences. At the Ugo and Olga Levi Foundation in Venice, he coordinates the research group on Music Criticism and Film Music. His editorial work includes the volume *Musica e cinema nei periodici italiani. Ricognizioni storiografiche* and the conference proceedings *Vivaldi in Film*. He is currently Professor of Music History at the Conservatory of Benevento.

Grassroot Music Research Beyond Borders: The European Minimal Music Project (1980–1982)

CHRISTOPH SCHULLER

In 1980, the German composer and musicologist Michael Fahres founded the European Minimal Music Project (EMMP). Its aim was to document the contemporary European minimalist movement in analogy to American minimalism. Through circular letters sent to more than 1,000 recipients—including composers, music publishers, broadcasting institutions, and embassies—an extensive collection was assembled on around 100 European composers associated with minimalism. This collection, referred to as a “library,” was made accessible to the public.

The project was financially and organizationally supported by the Goethe-Institut Munich, in particular by its Music Department. Fahres directed an international team from Germany, the Netherlands, and Belgium from Utrecht (Netherlands). The EMMP was considered a novelty within the Goethe-Institut: it operated from abroad and, as a research project, did not promote singular events or exhibitions by German artists, as had previously been the case. Instead, the EMMP temporarily generated scholarly interest and established a network across the Iron Curtain—for example with the GDR, Yugoslavia, and Hungary. The EMMP’s inclusive, bottom-up-oriented collection practice was innovative. Despite wide presentation during the 1980s, the project soon fell into obscurity, particularly within musicology.

The EMMP stands as an exemplary case of musicological work conducted abroad that transcended political boundaries and enabled cooperation during the Cold War. Communication from California to the USSR around 1980 represented a considerable achievement in cultural policy and testifies to the networking capacities of the Goethe-Institut. Even during its active period, Fahres presented the EMMP internationally. From 1984 onward, the library traveled to Yugoslavia, Australia, Argentina, Brazil, and Chile. These exhibitions, always organized with the support of the Goethe-Institut, promoted the global dissemination of minimalist music.

The paper presents the first systematic study of the EMMP archive in Utrecht and highlights its cultural-political significance as a remarkable moment in the history of European music research. It discusses challenges of mobility, cultural exchange, and music research against the backdrop of the Cold War.

Christoph Schuller studied musicology, philosophy, and German studies in Regensburg and Würzburg. Since 2022, he has been pursuing a doctorate at Ludwig Maximilian University of Munich, funded by the German Academic Scholarship Foundation (Studienstiftung des deutschen Volkes). His research focuses on the European reception of American minimalism. Since March 2025, he has been a research associate at the University of Music and Theatre Munich.

RILM: 60 Years of Musicological Careers in Action

ZDRAVKO BLAŽEKOVIĆ

Répertoire International de Littérature Musicale (RILM) was founded in 1966 by the American musicologist Barry S. Brook (1918–1997), under the auspices of the CUNY Queens College and later the CUNY Graduate Center. Since its beginnings, it was an ambitious project producing a global annotated and indexed bibliography of writings on music, regardless of the language of publication or a type of music being discussed. *RILM Abstracts of Music Literature* was the first automated bibliography in the humanities and a model for the constituents of the American Council of Learned Societies. In the early years, it was funded by a variety of grants, with an additional income to support the editorial office coming from subscription to printed triannual volumes, and substantial labor donated by the CUNY students, as well as volunteers contributing bibliographic records from around the world. The bibliography gradually expanded. By late summer 1979, prior to widespread Internet use, the database was hosted digitally at Lockheed Information Systems Laboratory, Palo Alto, California. Other digital distributors followed, and in the early 1990s the bibliography became easily accessible globally, which increased the market for *RILM Abstracts*, and even more so after the bibliography was associated in 2016 with full-text component.

Since the mid-1980s RILM has been self-sufficient organization, with the editorial office and production fully supported by the subscription fees. In 2015, RILM expanded to develop its stand-alone platform Egret, to host other reference works. The first new product distributed was *MGG Online* (2015), followed by *RILM Music Encyclopedias* (2015), the *Index to Printed Music* (2017), *Dizionario enciclopedico universale della musica e dei musicisti* (DEUMM; 2024), and *RILM Archive of Popular Music Magazines* (2025).

From the small initial musicological team led by Brook, the RILM office grew to about fifteen employees in the early 1990s and today has 38 employees and many freelance contributors. About half of this team are subject editors with musicological training, either native speakers or with a high level of competency in a variety of languages. RILM’s editorial team at the New York International Office today comes from Germany, Croatia, Austria, Slovakia, Brazil, the Netherlands, China (2 editors), Russia, Lebanon, Scotland, and India. RILM is today a non-profit organization registered in New York State, and it is one of the largest non-academic self-supported musicological organizations in the world, providing the context for some of the most interesting editorial, bibliographic, and scholarly work.

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*, and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. He is chair of the ICTMD Study Group on Iconography of the Performing Arts. He has led RILM’s acquisition of the seminal Italian music encyclopedia, *Dizionario enciclopedico universale della musica e dei musicisti* (DEUMM), and manages its transformation into the digital iteration as DEUMM Online. 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.

Navigating Professional Pathways in European Musicology: Insights from COST Action EarlyMuse

ALEKSANDRA PISTER

Musicology is represented in nearly all European Higher Music Education Institutions (HMEIs); however, its integration, research orientation, and professional recognition vary considerably. Although many European higher education systems have participated in the Bologna Process, which sought to establish a shared European Higher Education Area (EHEA) and a common degree framework, formal requirements for academic teaching and research positions were not harmonized. Consequently, significant structural differences persist, limiting academic mobility and producing uneven professional conditions for musicologists across Europe.

To date, the effects of the present situation on musicological careers have not been studied in a systematic way. This paper presents findings from the Education Working Group of COST Action CA21161, *A New Ecosystem of Early Music Studies (EarlyMuse)*. Our analysis reveals how structural differences among European HMEIs and universities influence musicological careers, and identifies both opportunities and challenges to international professional development. European HMEIs operate within diverse institutional models shaped by national traditions and differing relationships between artistic training and academic scholarship. In some contexts, historical musicology is embedded within university-like structures with defined research expectations, while in others it is integrated into broader academic or theoretical curricula primarily oriented toward performance education. These models directly influence workload distribution, access to research funds, and long-term career prospects.

Career paths and research expectations for historical musicologists vary across Europe. Differences concern position expectations, assessment procedures, promotion opportunities, and salary structures, can contrast with those placed on performance faculty or university-based musicologists. Institutional mobility remains a key challenge: in some systems, movement between HMEIs and universities is flexible, allowing joint appointments and shared supervision, while in others rigid boundaries reinforce separation between artistic and academic domains.

Research funding presents an additional constraint. Many HMEIs rely heavily on external national and European funding yet lack the administrative infrastructure to compete effectively with universities. Doctoral provision is uneven, with some historical musicology programmes lacking corresponding PhD opportunities, creating inequalities in recruitment, supervision rights, and career advancement. The growing prominence of artistic research doctorates further complicates professional recognition due to their hybrid nature.

By situating career trajectories within the broader European academic landscape, this paper emphasizes the need for greater structural coherence between HMEIs and universities, closer alignment across European countries, support for multilingual scholarship, and strategies to address linguistic and financial inequalities – measures essential for overcoming barriers and shaping the future development of musicology.

Dr Aleksandra Pister has pursued a career with multiple paths within musicology, navigating her academic, applied, public engagement, and cultural policy profiles. She is specialist in Renaissance and Baroque music, musical rhetoric, and the doctrine of affections, with particular expertise in the music of the Grand Duchy of Lithuania. She publishes her research in leading Lithuanian and international academic journals and presents her scholarly findings at international musicological conferences across Europe. She has also been actively involved in public engagement and applied musicology as a music critic and writer, as well as a producer of early music broadcasts for Lithuanian National Radio. She has built her experience in cultural policy through her roles as a specialist in culture and press at the Embassy of the Federal Republic of Germany in Vilnius, and in the creative sectors and international culture policy department at the Ministry of Culture of the Republic of Lithuania.