



THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY  
and  
THE METROPOLITAN MUSEUM OF ART

# Music in Art: Iconography as a Source for Music History

**THE NINTH CONFERENCE OF THE RESEARCH CENTER FOR MUSIC  
ICONOGRAPHY, COMMEMORATING THE 20TH ANNIVERSARY OF  
DEATH OF EMANUEL WINTERNITZ (1898–1983)**

New York City

5–8 November 2003

Cosponsored by

AUSTRIAN CULTURAL FORUM NEW YORK

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## CONFERENCE VENUES

### **Baisley Powell Elebash Recital Hall & Conference Room 9.204**

The City University of New York, The Graduate Center, 365 Fifth Avenue

### **Uris Auditorium**

The Metropolitan Museum of Art, 1000 Fifth Avenue

### **Austrian Cultural Forum**

11 East 52nd Street

Proceedings of the conference will be published in forthcoming issues of the journal *Music in Art*.

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Program edited and conference organized by ZDRAVKO BLAŽEKOVIĆ

### **THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY**

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# MUSIC IN ART: ICONOGRAPHY AS A SOURCE FOR MUSIC HISTORY

After its founding in 1972, the Research Center for Music Iconography used to annually organize conferences on music iconography. The discipline was still young, and on the programs of these meetings – cosponsored by the Répertoire International d'Iconographie Musicale and held several times under the auspices of the Greater New York Chapter of the American Musicological Society – there were never more than a dozen papers. As the discipline developed and the research of iconographic sources became a more common methodology in musicology and ethnomusicology, conferences dedicated to music iconography became larger, but at the same time less frequent. To my knowledge, the last large-scale conference on music iconography was held in Hamburg in 1991. Still, music iconography at the beginning of the twenty-first century is livelier than ever, and image is a frequent source in both musicological or ethnomusicological discourse. Unlike thirty years ago, when studies of music iconography appeared mostly in periodicals dedicated to art history, social history, or the history of European ideas, arguments supported by iconographical sources can be found today in periodicals dedicated to virtually any kind of music scholarship. When Barry Brook was organizing RCMI's conferences in the 1970s, the only serial publication dedicated to music iconography was *RIdIM/RCMI Newsletter*. Its space was limited and integral proceedings of these conferences were never published. In 1998 the *Newsletter* was reborn as the Center's journal *Music in Art*, which will open its pages in forthcoming issues to the participants at this conference and bring the conference's proceedings.

And indeed, what could provide better grounds for a scholarly celebration of our discipline than remembering Emanuel Winternitz (1898–1983), one of its most significant founders? In 1970 Barry Brook and Edwin Ripin made a proposal to W.W. Norton and The Metropolitan Museum of Art to publish a Festschrift honoring Winternitz on his 75th birthday, which was approaching in 1973. It was decided that the volume would have about twenty to twenty-five contributions divided into the sections on organology and on iconography and, as Brook wrote in his proposal, it “would have to be rather lavishly illustrated with half-tones and (if it is not to be more of an insult than an offering) handsomely produced”. Since funds to produce a volume which would not be an insult were insufficient, the Winternitzschrift – which was supposed to be titled *Music in Art* – was not realized then. Although coming too late for Winternitz to enjoy it, the proceedings of this conference will, in some way, belatedly complete this project in a different form.

Born in Vienna, Winternitz attended Humanistisches Gymnasium there, studied piano with his mother, music history with his uncle Oscar Kapp, and composition with Franz Schmidt. During World War I he spent three years in the Kaiserschützenregiment Nr. 2 in Bozen, Tyrol, ending his military career with *die silberne Tapferkeitsmedaille*. In 1922 he graduated from the University of Vienna as a doctor of Rechts- und Staatswissenschaft. In 1920 Winternitz was among the founders of the Geistkreis, a discussion group of university students from different fields, including the economists Friedrich August von Hayek, the Nobel laureate in 1974, Oscar Morgenstern, and Fritz Machlup; and the art historian Otto Benesch, later the director of Albertina. At the Geistkreis – which until 1938 became an important part of intellectual life in Vienna and Central Europe – Winternitz gave lectures on aesthetics and the comparative history of the arts. His publications on the philosophy of law resulted in an invitation to teach a course at the University of Hamburg in 1923. While teaching there, he took part in a seminar on epistemology taught by Ernst Cassirer, which sparked his interest in issues on relationships between the visual arts and music. Upon his return to Vienna he was among the founders of the Volksheim, one of the first adult education centers of Europe, lecturing there on Kant, the philosophy of law, and the theory of harmony. In 1929 he was admitted to the Vienna Bar, and from 1929 to 1938 served as a corporate lawyer. During all this time, he followed his musical and artistic interests, stimulated by the family tradition of chamber music (Winternitz played piano, organ, and cello), and he participated in Viennese musical circles, such as the Bachgemeinde, the Madrigalvereinigung, and the Mozartgemeinde. During these years he annually spent several weeks in Italy studying Renaissance and Baroque art and Palladian architecture.

Following his arrival in the United States in 1939, he first taught the history of architecture at the Fogg Museum at Harvard, and lectured nationwide as Peripatetic Professor of the Carnegie Foundation (1941). He dedicated thirty-two years to the Metropolitan Museum of Art in New York, serving first as the keeper of its music instruments (1941–49) and, when the museum made the collection an official department, Winternitz was its first curator (1949–73). Here he established and led the series “Concerts for Members of the Metropolitan Museum of Art” (1943–60), which included performances on period instruments from the museum’s collection and their replicas. These concerts were accompanied by his extensive program notes, which Virgil Thompson once characterized as “the most distinguished, the most penetrating, informative, and accomplished notes being written in America”. Concurrently with his tenure at the museum he taught at Columbia University (1947–48), Yale University (1949–60), Rutgers University (1961–65), SUNY at Binghamton (1965–68) and, finally, on the invitation of Barry Brook, then the executive officer of the Music Program, joined the City University of New York as a visiting professor, first at Queens College (1968–71) and then the Graduate Center (1971–82). He was also active in several professional organizations; he served as the chair of the Greater New York chapter of the American Musicological Society (1960–62), and the president of the International Committee for Museums and Collections of Musical Instruments (CIMCIM) of the International Council of Museums (1965–68). For his contribution to musicological scholarship Winternitz received, among other recognitions, the Austrian Cross of Honor for Science and Art, first class (1976), and was elected among the Fellows of the British Academy (1980) and honorary members of the Österreichische Gesellschaft für Musikforschung (1976).

Throughout his long and varied career, Winternitz sought to integrate research in different disciplines, recognizing that one branch of knowledge cannot stand in isolation from all others. Being in charge of a remarkable collection of instruments kept at one of the world’s largest art museums, and predisposed to the idea of integrating the arts, Winternitz must have found that it came naturally to search in artworks for the context in which the instruments were once used. Scholars were looking at pictures for evidence on the history of instruments, performance practice, or the appearances of composers long before Winternitz, but the generation which came onto the scene after World War II – Winternitz, Edward Lowinsky, Albert Pomme de Mirimonde, Reinhold Hammerstein, François Lesure, Walter Salmen – used images in a new way. They looked in them for the context in which music was performed, posed questions about the significance of the musical scene within the artistic context, analyzed its symbolism and allegories, and reconstructed the social history of music. They looked at visual sources to discover information about the role of music in culture, in mythical, philosophical, theological, and educational doctrines, or placing music in the circle of cultural and social history.

The backbone of Winternitz's research following his arrival in the U.S., and possibly its most significant segment, are essays on musical instruments; their history, representations in the visual arts, and decorations. A selection of his important essays on the iconography of instruments, compiled in the volume *Musical Instruments and Their Symbolism in Western Art* (1967, 21979), is still an essential introduction to the field of music iconography. In these essays Winternitz developed the methodology for the study of visual sources, and defined its "potentials and pitfalls". During the last decade of his life, musical elements in the works of Leonardo da Vinci were central to his research, resulting in the publication of the monograph *Leonardo da Vinci as a Musician* (1982). However, Winternitz did not write exclusively for a select circle of organologists. His continuous contacts with museum visitors, who were often more interested in the beauty of the objects than in their technical and historical significance, might have inspired Winternitz to produce several editions for a general audience. In the volume *Die Schönsten Musikinstrumente des Abendlandes* (1966, English edition 1967), he assembled a photographic anthology of historical instruments that were exceptionally beautifully crafted, and introduced the volume with an essay on their social and artistic context, and in 1955 he published an anthology of facsimiles which, in historical progression, present samples of composers' music handwriting from Monteverdi to Hindemith.

During the late 1960s, Winternitz and Brook had frequent discussions about the course of research in music iconography and at that time crystallized the idea of founding the Répertoire International d'Iconographie Musicale (RIdIM), an international endeavor for cataloguing art objects representing musical scenes and instruments, which was established in 1971, and followed by the founding of CUNY's Research Center for Music Iconography (RCMI) in 1972. For his contribution to the research of music iconography Winternitz was, at the RIdIM conference held in Mainz in 1982, elected the honorary president of RIdIM for life. After Winternitz's death, the RCMI inherited his picture archives, his manuscripts, some documentation, and his library, which are today the core of the Center's resources.

People make things happen, and this conference would not be possible without the very generous support and assistance of many colleagues and friends. Kenneth Moore, the current occupant of Winternitz's desk at the Crosby Brown Collection of Music Instruments at The Metropolitan Museum of Art, very generously agreed to host sessions with papers concerning the iconography of musical instruments and the final concert. There has never been an event in RCMI's past with which Claire Brook has not been involved and this time she again provided more than just words of encouragement. Even those of us who did not know Winternitz in person, have heard of his Austrian charm, and it is a great delight that the Austrian Cultural Forum New York is taking part in this celebration. The Forum's deputy director, Dr. Ernst Aichinger, was most generous with his help during the preparations for this conference. The encouragement of Allan Atlas was always much appreciated, and I am very pleased that the final event of the conference will be a concert of the New York Victorian Consort, which Allan suggested and organized. Thank you, Allan, for reminding us of forgotten music unlikely to be encountered elsewhere. Barbara Dobbs Mackenzie, the director of the Barry S. Brook Center for Music Research and Documentation, provided constant support and advice during the months of planning and organization of this conference. Thanks are also due to Mauricio Annunziata, who is performing a recital of Spanish piano music. Finally, I am most grateful to Jeffrey Nussbaum of the Historic Brass Society and Antoni Pizà of the Foundation for Iberian Music, who initiated and organized the sessions sponsored by their organizations.

It is an enormous pleasure to welcome so many conference participants to the CUNY Graduate Center, and to see RCMI as a buzzing place again just as it was three decades ago, when Winternitz and Brook were major forces in the world of music iconography.

ZDRAVKO BLAŽEKOVIĆ

Research Center for Music Iconography, Director

# MUSIC IN ART: ICONOGRAPHY AS A SOURCE FOR MUSIC HISTORY

WEDNESDAY, 5 NOVEMBER 2003

CUNY GC Elebash Recital Hall 8:30-9:30  
Registration

CUNY GC Elebash Recital Hall 9:30-11:30  
Music in decorative arts  
Zdravko Blažeković

**Marco Tiella** (Accademia di Musica Antica, Rovereto), *Old armor decorated with figures of musical instruments*

**Darja Koter** (Akademija za Glasbo, Ljubljana), *Turqueries and chinoiseries with the symbols of music: Examples from Slovenia*

**Jannet Ataeva** (Rossijskij Institut Istorii Iskusstv, Saint Petersburg), *Iconography of musical instruments in St. Petersburg monumental and decorative sculpture*

**Walter Salmen** (Kirchzarten/Burg am Wald), *Musical scenes in and on town houses from the 14th to the 16th century*

CUNY GC Elebash Recital Hall 12:30-2:00  
Music symbolism in visual arts  
Katharine Powers

**Ellen Van Keer** (Center Leo Apostel, Brussels Free University), *The ancient Greek myth of Marsyas: The curse of the aulos and the blessing of mythological iconography*

**Eleonora M. Beck** (Lewis and Clark College, Portland), *Justice and music in Giotto's Scrovegni Chapel frescoes*

**Mary Rasmussen** (Durham, New Hampshire), *Music, astrology, and the power of women: Some aspects of sixteenth- and seventeenth-century Dutch and Flemish music iconography*

CUNY GC Elebash Recital Hall 2:30-3:30  
Emanuel Winternitz  
Zdravko Blažeković

**Leslie Hansen Kopp** (New York), *Music forgotten and remembered: The life and times of Emanuel Winternitz*

**Heinz-Jürgen Winkler** (Hindemith-Institut, Frankfurt am Main), *Paul Hindemith, Emanuel Winternitz and Collegium Musicum*

OPENING CEREMONY

MUSIC IN ART: ICONOGRAPHY AS A SOURCE FOR MUSIC HISTORY

The Ninth Conference of the Research Center for Music Iconography,  
commemorating the 20th anniversary of death of Emanuel Winternitz (1898-1983)

GREETINGS

ZDRAVKO BLAŽEKOVIĆ

Director

Research Center for Music Iconography, CUNY Graduate Center

WILLIAM P. KELLY

Provost and Senior Vice-President

The City University of New York Graduate Center

J. KENNETH MOORE

Curator of the Crosby Brown Collection of Music Instrument  
The Metropolitan Museum of Art

CHRISTOPH THUN-HOHENSTEIN

Director

Austrian Cultural Forum New York

RECEPTION

We regret that due to limited seating, the opening of the conference is open to registered participants and press only.

## THURSDAY, 6 NOVEMBER 2003

**CUNY GC Elebash Recital Hall**  
**Interrelatedness of music and visual arts  
in the 20th century**  
**Dorothea Baumann**

9:00-11:00

**CUNY GC Conference Room 9.204**  
**Iberia and its influences**  
**Antoni Pizà**

9:00-1:00

Session sponsored by the  
Foundation for Iberian Music

**Antonio Baldassarre** (Universität Zürich), *Kandinsky–  
Schoenberg connection reconsidered*

**Mauricio Molina** (City University of New York Graduate  
Center), *The square drum as a Semitic and messianic symbol in  
medieval Spanish iconography*

**Dujka Smoje** (Université de Montréal, Faculté de Musique),  
*«The Well-Tempered Clavier» in Jakob Weder's painting*

**Egberto Bermudez** (Universidad Nacional de Colombia,  
Bogotá), *The harp in the Iberian countries and its dominions,  
1550–1800: A view through iconography*

**Anno Mungen** (Universität Mainz & Hochschule für Musik,  
Cologne), *Music iconography of modernism: From the Weimar  
Republic to Nazi Germany and beyond*

**Jordi Ballester** (Universitat Autònoma de Barcelona),  
*Music in the 16th-century Catalan painting*

**Marin Marian Bălașa** (Institutul de Etnografie și Folclor  
“Constantin Brăilou”, Bucharest), *Money reading: A lesson  
about fatherland's castrating terrors and motherland's musical  
pleasures*

**Sara González Castrejón** (Universidad de Castilla-La  
Mancha, Toledo), *An iconography of chaos: Music images in  
seventeenth-century royal funerals in Spain*

### Break

**CUNY GC Elebash Recital Hall**  
**Angels and saints**  
**H. Colin Slim**

11:30-1:30

**Barbara Russano Hanning** (The City College, City  
University of New York), *From saint to muse: Saint Cecilia in  
Florence*

**Anna Cazorra** (Universitat de Barcelona), *The woman and  
the music in the Catalan Modernism: A study of the painting  
collection by Ramon Casas in the Teatre del Liceu of Barcelona*

**Sabine Meine** (Hochschule für Musik und Theater,  
Hannover), *Cecilia without a halo – Changing musical virtue*

**Aurèlia Pesarrodona** (Barcelona), *Pictorial subjects in Josep  
Soler: Dürer and Murillo.*

**Elena Ferrari Barassi** (Università degli Studi di Pavia,  
Facoltà di Musicologia, Cremona), *Two images of Saint Mary  
Magdalene in the church of Cusiano, Italy*

**Laurence Libin** (The Metropolitan Museum of Art), *Music  
in paintings of Jose Campeche*

**Katherine Powers** (California State University Fullerton),  
*Music-making angels in Italian Renaissance painting: Symbolism  
and reality*

CUNY GC Elebash Recital Hall  
Mexico  
Egberto Bermudez

2:30-6:00

CUNY GC Conference Room 9.204  
Manuscript studies  
Björn R. Tammen

2:30-6:00

**Robert Starner** (Albuquerque, New Mexico), *Two Mexican bajones: Double reed iconography in rural Michoacán*

**Aygul Malkeyeva** (New York), *Mystical world of music in the Islamic miniatures*

**María Elena Santos** (Universidad Nacional Autónoma de México), *Musical iconography in paintings of Cristobal de Villalpando*

**Andras Borgo** (Innsbruck), *Die Musikinstrumente Mirjams in mittelalterlichen hebräischen Darstellungen*

**José Antonio Robles Cahero** (Centro Nacional de Investigación, Documentación e Información Musical, Instituto Nacional de Bellas Artes, México), *"Sones", "jarabes" and "fandangos": Popular dance and music in the visual narratives of nineteenth-century Mexican music iconography*

**Sarah Davies** (New York University), *"Ausgeschnitten und... in Braunschweig gehenfort": The lost engravings of the Hainhofer lutebook found*

### Break

**Beatriz Zamorano Navarro** (Centro Nacional de Investigación, Documentación e Información de las Artes Plásticas, Instituto Nacional de Bellas Artes, México), *Brush and harmony: From rural life to suburban popular music in the works of two twentieth-century Mexican artists*

**Michael Eisenberg**, (City University of New York Graduate Center), *Reading apocalyptic images in a trecento Bible*

**Mark Howell** (City University of New York Graduate Center), *Meanings behind the representations of pre-Columbian Mayan trumpets*

**Björn R. Tammen** (Vienna), *The sacred and the profane: Music in the margins of late medieval books of hours*

**Luis Antonio Gómez** (Centro Nacional de Investigación Documentación e Información Musical "Carlos Chávez" del INBA, México) & **Ramiro Lafuente López** (Centro Universitario de Investigaciones Bibliotecológicas de la UNAM, México), *The analysis of musical iconography in Mixtec pre-Hispanic codices*

**Cristina Santarelli** (Istituto per i Beni Musicali in Piemonte, Turin), *Images of King David in manuscripts from Piedmontese libraries*

City University of New York Graduate Center  
Baisley Powell Elebash Recital Hall

8.00-9:30

MUSIC IN IBERIAN ART AND FILM  
Presentation of the thematic issue of *Music in Art*  
Guest Editor: ANNA CAZURRA

Piano Recital by MAURICIO ANNUNZIATA

***IBERIAN PIANO MUSIC AND ITS INFLUENCES***



CUNY GC Elebash Recital Hall  
Opera  
Barbara Russano Hanning

2:30-6:00

CUNY GC Conference Room 9.204  
Visions of brass  
Mary Rasmussen

2:30-5:30

Session sponsored by  
the Historic Brass Society

**Olga Jesurum** (Istituto Nazionale di Studi Verdiani, Parma),  
*Romolo and Tancredi Liverani's set design for Italian operas in the  
nineteenth century*

**Peter Beudert** (School of Theatre Arts, University of  
Arizona), *Visual art for entertainment in the nineteenth century:  
The painters of the Paris Opera*

**Mathias Auclair** (Bibliothèque-Musée de l'Opéra) & **Pauline  
Girard** (Bibliothèque Nationale de France), *Iconographie du  
XX<sup>e</sup> à la Bibliothèque-musée de l'Opéra.*

**Patrick Tröster** (Musikinstrumenten-Sammlung, Histori-  
sches Museum Basel), *Which kind of trumpet played the  
„menstrel de trompette“ in Late Gothic alta bands?*

**Stewart Carter** (Wake Forest University, Winston-Salem),  
*Benedetto da Maiano's coronation group for Alfonso II: Musical  
instruments in stone*

**Jeffrey Kurtzman** (Washington University), *Information  
and lessons from the iconography of Venetian processions and  
ceremonies*

#### Break

**Tatjana Marković** (Fakultet Muzičke Umetnosti, Belgrade),  
*Iconography as a sign: The case of stage-music semiosis about  
Koštana*

**Marie-Claire Mussat** (Université de Rennes), *From pictures-  
que to imaginary: An image of Brittany, an iconographic reference  
of diversification in the French opera of the nineteenth century*

**Dorothea Baumann** (Universität Zürich), *Drawings of musical  
space: What do they tell us about acoustics?*

**Trevor Herbert** (The Open University, UK), *Selling brass  
instruments: The commercial imaging of brass instruments*

**Joseph S. Kaminski** (Kent State University), *The search for  
ivory trumpets in Africa and ancient Europe using iconography  
as an indicator for time and distribution.*

**SATURDAY, 8 NOVEMBER 2003**

**The Metropolitan Museum of Art** 10:00-12:00  
**Uris Auditorium**  
**Symbolism and reality of musical instruments I**  
**J. Kenneth Moore**

**Li Youping** (Research Center for Music Archaeology in China, Wuhan Conservatory of Music), *Chinese musical images and musical iconography*

**Cristina Alexandrescu** (Archäologisches Institut der Universität zu Köln), *Iconography of musical instruments in the Roman times*

**Vladimir A. Belov** (Rossijskij Institut Istorii Iskusstv, Saint Petersburg), *The illustrations in the Utrecht Psalter and the introduction of bowing in Western Europe*

**Adam Gilbert** (Case Western Reserve University), *"Tu demoures trop, Robin": Pastorelle pipes and carnal humor in Les Cent Nouvelles Nouvelles*

**The Metropolitan Museum of Art** 1:30-3:30  
**Uris Auditorium**  
**Symbolism and reality of musical instruments II**  
**Laurence Libin**

**Valery A. Svobodov** (Rossijskij Institut Istorii Iskusstv, Saint Petersburg), *The evolution of three-stringed fiddle into two-stringed rebec*

**Laura Mauri Vigevani** (Università di Pavia, Dipartimento di Scienze Musicologiche e Paleografico-Filologiche, Facoltà di Musicologia di Cremona), *Musical instruments in the Duchy of Milan: The Viboldone's "sala della musica", a painted catalogue of the Sforza age*

**Debra Pring** (Goldsmiths College, University of London), *Love, lust and betrayal: The recorder as symbol in the visual arts and music*

**Raoul Camus** (Queensborough Community College, City University of New York), *Military musicians in English and French prints*

**The Metropolitan Museum of Art** 4:00-6:00  
**Uris Auditorium**  
**Symbolism and reality of musical instruments III**  
**Florence Gétreau**

**Herbert Heyde** (The Metropolitan Museum of Art, New York), *Festival instruments*

**Suzanne Fagence Cooper** (Victoria and Albert Museum, London), *The portative organ in Pre-Raphaelite painting*

**Donatella Melini** (Cinisello Balsamo/Milan), *Music iconography and museum: Courses and pedagogical principles at the Francesco Borgogna Museum in Vercelli (Italy) on Winternitz's example*

**Stewart Pollens** (The Metropolitan Museum of Art, New York), *The Golden Harpsichord of Michele Todini: Evolving perspectives*

**The Metropolitan Museum of Art**

6:30-8:00

## *AN EVENING OF VICTORIAN PARLOUR MUSIC*

THE NEW YORK VICTORIAN CONSORT

*Julia Grella*, mezzo-soprano  
*Allan Atlas*, English concertina  
*David Cannata*, piano  
*Francesco Izzo*, piano

THE CITY UNIVERSITY OF NEW YORK GRADUATE CENTER  
BAISLEY POWELL ELEBASH RECITAL HALL

Thursday, 6 November 2003

8:00 P.M.

*IBERIAN PIANO MUSIC AND ITS INFLUENCES*

*Mauricio Annunziata*, piano  
Barcelona

**Alberto Williams** (Buenos Aires, 23 November 1862 — Buenos Aires, 17 June 1952)  
El rancho abandonado, op. 32 no. 4  
Adiós a la tapera, op. 64 no. 6

**Enrique Granados** (Lleida, 27 July 1867 — died at sea, English Channel, 24 March 1916)  
From *Danzas españolas*  
Melancólica  
Oriental

**Isaac Albéniz** (Camprodón, Girona, 29 May 1860 — Cambo-les-Bains, 18 May 1909)  
Tango from *España*

**Manuel de Falla** (Cádiz, 23 November 1876 — Alta Gracia, Argentina, 14 November 1946)  
Danza ritual del fuego from *El amor brujo*

**Anna Cazorra** (Barcelona, 1963)  
From *Hesperia*  
1. Azahara  
2. Crepuscle  
4. Mediterrània

**Mauricio Annunziata** (Buenos Aires, 1971)  
From *De mi Sur*  
1. Tango  
2. Tango  
3. Tango  
4. Candombé

## POSTCARDS FROM THE (MUSICAL) EDGE

In a newspaper column collected in his popular book about Spain *Voyage en Espagne* (1840), Théophile Gautier reports:

In a few more turns of the wheels I will perhaps lose one of my illusions and see the Spain of my dreams vanish – the Spain of the *Romancero*, of Victor Hugo's ballads, of Mérimée's novellas, of Alfred de Musset's stories. In crossing the frontier I am reminded of what the good and witty Heinrich Heine said to me at Liszt's concert, with his German accent full of "humour" and malice: "How will you manage to speak about Spain once you have been there?"

What seems remarkable about Gautier's account is that – contrary to the authors he talks about – he promptly acknowledges the divergence that exists between the reality of a country, its people, and culture, and the idealized descriptions generally offered by writers (he could have also mentioned Chateaubriand, George Sand, Washington Irving, and even an occasional writer like Glinka), artists (Manet, Sargent), and musicians.

The roll of composers who sent musical postcards about Spain to their (mostly) Parisian audiences is a long one. Of course, there are Bizet, Glinka, Lalo, Debussy, and Ravel, but also (and more surprisingly) there are Chopin, Schumann, Liszt, and Wolf. The degree of idealization and exotization of Spain can vary, but it is not difficult to spot a few recurring characters: the Gypsy, the Moor, the conquistador, and the bandolier. This last, incidentally, very much loved and highly idealized in France during the Napoleonic wars because, in fighting against the French and succeeding in liberating his country, he represented the quintessential bearer of revolutionary *liberté*.

For the most part, French audiences wanted to see Spaniards as free spirits less constrained by the burdens of civilization than themselves and, of course, their music also had to be different. Even Glinka, who in his field trip to Spain had the rigor of a modern ethnographer and wanted to go beyond Moorish and exotic images, complains in a letter that when both Spanish and foreign composers "perform national [Spanish] melodies, they immediately disfigure them and give them a European character, even when they are purely Arabian melodies." As a matter of fact, in many cases, the opposite was true: many Spanish and foreign composers writing in the internationally established Spanish idiom adopted a few musical formulas that most audiences identified with Spain. Their musical Spanish idioms were learned by deduction, not induction. These included the Phrygian mode, triplet turns and similar embellishments, cascades of descending thirds, Spanish dances and airs such as the bolero and the habanera, and the use or the imitation of certain instruments (castanets and guitar, for instance).

It is no surprise that these types of musical postcards generally come from the "edges." Russia and Spain, located on Europe's perimeter, were the source of inspiration for many composers. However, whereas some Russian composers, most notably Glinka and Rimskij-Korsakov, wrote "Spanish" music, I am not aware of any Spanish composer who ever wrote Russian music. Spaniards generally found their "Orient," not in the land of the Cossacks, but rather in their former colonies. The origins of genres such as the habanera, tango, and *guajira*, for example, are complex, but they were cultivated on both sides of the Atlantic becoming genres of "ida y vuelta" (go and return). These Latin American musical postcards included a SASE, so to speak, since they always returned to their alleged origins, albeit transformed and "creolized."

Within this milieu of the musical postcard, of descriptive and evocative music, Granados, Albéniz, and Falla initiated Spanish musical nationalism in a twisted process of auto-exotization. On the other side of the Atlantic, Alberto Williams (1862–1952), considered by many the founder of Argentinean musical nationalism, was pursuing some of the same goals. Williams's output includes nine symphonies, five suites, three symphonic poems and many other compositions in minor genres. An efficient administrator and educator, he created the Conservatorio de Música de Buenos Aires and authored many textbooks including *Teoría de la música* and a *Teoría de la armonía*. He also wrote poetry, which he used in his own music. Inspired by the landscapes of Juárez, *El rancho abandonado* (1890) is actually one of his earliest attempts to create an Argentinean musical national style. *Adiós a la tapera* (c.1910), on the other hand, describes a ranch in ruins and a cowboy's farewell from a horse's saddle.

Enrique Granados's *Danzas españolas* (1890–92) are, with his *Goyescas*, the composer's most popular piano pieces. When they were published, critics compared them to Grieg's short piano pieces, given their succinct and coloristic depictions of a mood or a place. Others, however, heard the influence of German piano salon music, but with a touch of Spanish folklore. The titles, which were added in later editions, are always self-explanatory and unambiguous. While "Melancólica" refers to that mental disposition, "Oriental" evokes a Moorish atmosphere. (In one edition, incidentally, the title is actually "Orientale," a clear nod to the French market.)

Albéniz's "Tango", one of the pieces from the suite *España: Seis hojas de album* (1890), follows the Beethovenian model, critics sometimes divide Albéniz's musical output into three periods. The earliest is characterized by the salon piano

music he wrote for wealthy patrons. In the second period, under the influence of Felip Pedrell, he began to explore Spanish and Latin American folklore; such is the case of this “Tango.” In the third period, encouraged by Debussy, he brought Spanish musical nationalism to its highest level: complex, daring harmonies, thick textures, quasi improvisatory form, as well as a demanding virtuoso piano technique; the *Suite Iberia: Doce Impresiones* belongs to this final phase. It goes without saying that Albéniz, for most of his career, remained faithful to the postcard format whether he called it *Hoja de album* (album leaves) or *Impresiones*.

Manuel de Falla’s “Danza ritual del fuego” from the ballet *El amor brujo* (1914–15), is perhaps one of the most popular encores of the Spanish repertoire especially in the composer’s own piano arrangement. Consisting of three main motifs, the music emphasizes the idea of obsession and incantation. Set in Cádiz, the ballet’s story describes a group of Gypsies concerned with the unpredictability of love. In the popular “Ritual Fire Dance,” as it is generally known in English, an “Oriental” melody is heard over bitonal, percussive harmonies, played compulsively, mimicking a gypsy’s frenzied dance to exorcize the evil spirits as well as her pursuit of love.

These are indeed effective musical postcards. They show, to a certain extent, how Spanish composers sought and found through the musical postcard configuration a musical language of their own, a language that was equally acceptable to their audiences in Spain and in France and England (Albéniz’s staunchest fan was an English banker and the suite *España* was first published in London, for example). It is also remarkable that this tradition is well and alive on both sides of the Atlantic. Anna Cazorra and Mauricio Annunziata write music unabashedly evocative and reminiscent of their musical forebears (Granados, Albéniz, Falla, and Williams). In the context of this conference on the representation of music in visual media, this music reminds us of how vividly music can evoke images in return.

ANTONI PIZÀ

Foundation for Iberian Music

## THE COMPOSERS SPEAK

### ***Hesperia* by Anna Cazorra**

*Hesperia* (West) was the name that ancient Greeks used for the Iberian Peninsula, the most western land known to them. In Greek mythology this was the place where Hesperides, the daughters of Hespero, grew a tree producing fabulous golden apples possessing the essence of immortality. To me, the word Hesperia suggests the mixture of cultures of the western Mediterranean, principally the Iberian and Arab, traditions and this idea unifies the series of four pieces presented in this cycle. “Azahara” is freely inspired in the tradition of Andalusian music, evoking the mix of exuberance and sweetness of the orange trees. It presents two contrasting themes; the first, passionate and dynamic, is based on the alternation of a compound binary rhythm and a simple ternary one, and the second is lyrical and evokes two singers accompanied by the guitar’s strumming. “Crepuscle” is the most emotional among these pieces, presenting some oriental elements (the interval of augmented second), and using a whole array of shadings of light and a changing harmony, the piece describes the atmosphere of serenity conveyed by a sunset. “Mediterrània” evokes the voice of the orient inherited in the Mediterranean Sea, the cradle of some of the most ancient civilizations. It presents two contrasting themes that, in the end, are restated with richer textures and a brilliant conclusion.

ANNA CAZURRA, the composer- and scholar-in-residence at the Foundation for Iberian Music (2002/03), was the Guest Editor of the issue of *Music in Art* dedicated to Iberian music iconography and film. In January 2004 she will present a concert of her orchestral compositions at the CUNY Graduate Center. Her music has been recorded on several CDs, and several of her compositions were commissioned by international music societies. Anna Cazorra completed her Ph.D. dissertation on the eighteenth-century Catalan composer Joan Rossell (1992) and wrote the book *Introducció a la música: De l’antiguitat als nostres dies* (2001). She teaches at the Universitat de Barcelona.

### ***De mi Sur* by Mauricio Annunziata**

Many composers have found inspiration in the Argentinean folklore, but most of them represent either the rural or the urban folklore (tango). *De mi Sur*, the cycle of 30 pictures inspired by Argentina’s dances and landscapes, characterizes the whole of Argentinian lands, and no single folklore tradition overshadows others, whether rural or urban, northern or southern, eastern or western, the plains or the mountains, different climates, ethnicities, the language or the

specific musical styles. In order to preserve the different styles conditioned by the country's geography, I did not mixed different forms of folklore creating an Argentinean rhapsody, but rather in each piece preserved one aspect of the country's individually.

**MAURICIO ANNUNZIATA** studied piano first with Lía Cimaglia-Espinos and composition with José Martí Llorca. In 1986-88 he was awarded the Premio Williams of Buenos Aires, and in 1990 the Italian government awarded him a scholarship to continue his piano studies with Giovanni Nenna as well as composition and orchestration with Segio Rendine. Since 1991, when he began his studies of computer engineering at the Università dell'Aquila (Italy), he was involved with investigation of connections between music and computers, and wrote the thesis *Sistema automático para el análisis musical*. He is now completing a Ph.D. in musicology at the Universitat de Barcelona. His opus includes more than 200 works that frequently incorporate Argentinean musical idioms.

Saturday, 8 November 2003  
The Metropolitan Museum of Art

6:30 P.M.

## AN EVENING OF VICTORIAN PARLOUR MUSIC

THE NEW YORK VICTORIAN CONSORT

*Julia Grella*, mezzo-soprano  
*Allan Atlas*, English concertina  
*David Cannata*, piano  
*Francesco Izzo*, piano

### THE PROGRAMME

#### I.

*Six Characteristic Pieces*, Op. 61 (1859)  
No. 1 "Bolero"  
No. 5 "Prayer"  
No. 6 "Serenade"

Bernhard Molique (1802-1869)

Allan Atlas  
David Cannata

Known in his own day primarily as a violin virtuoso and as the "leader" of the orchestra at Stuttgart (1826-1849), the German-born Molique emigrated to England in 1849, and was appointed professor of composition at the Royal College of Music in 1861. Molique enriched the English concertina repertory with two concertos – No. 1 in G (composed in 1853 for the concertina-guitar virtuoso Giulio Regondi [1822-1872], who paid him £21 for it) and No. 2 in D (1860/61, never published) – as well as a Sonata in B flat, Op. 57 (1857), a set of six pieces whimsically titled *Flying Leaves*, Op. 50 (1856), and the *Six Characteristic Pieces* from which we perform Nos. 1, 5, and 6 this evening, and in which the central section of the "Serenade" in particular hints at the instrument's chordal and polyphonic capabilities.

## II.

*Red Jacket: A Soldier's Song* (1878)  
*Deep in the Mine (Descriptive Ballad)* (1882)  
*The Confession of Devorgilla*

Fabio Campana (1819-1882)  
W.H. Jude (1851-1922)  
traditional air  
Arr. Benjamin Bierman

Julia Grella  
Francesco Izzo  
Allan Atlas

Having met with indifference as an opera composer in Italy, Fabio Campana moved to London in 1850 and enjoyed a successful career as a voice teacher and composer of (mainly Italian) salon songs. His *Red Jacket* is a tribute to the British fighting man, and could refer to any one of the imperial battles in which the British were engaged in the nineteenth century. The song was popularized by the basso "Signor Foli," who was born Allan James Foley in County Tipperary, grew up in Hartford, Connecticut, and eventually enjoyed a successful career on both the opera and concert stage.

William Herbert Jude was a major figure in the musical life of Liverpool, where he was well known as a composer of hymns, ballads, and operettas, as a lecturer on music, and as the founder of that city's Purcell Society. *Deep in the Mine* is a parlour-like version of the two-part Italian aria: a slow cantabile section is followed by a faster, cabaletta-like conclusion.

Though everyone will recognize the famous tune to which the young Devorgilla offers her confession, her words will no doubt be new to most. Yet dating from 1814, when they appeared in Edward Fitzsimons's *Irish Minstrelsy*, they represent what is certainly the earliest extant – and quite possibly the original – text for that tune (it was only in 1912 that Fred Weatherly wrote the well-known words to which we now generally sing the melody). Victorian audiences in particular would have known Devorgilla's confession by the opening words of its first line: "Oh! Shrive me, father. . ." The fascinating biography of this famous song is told brilliantly by Robin Audley in the *Journal of the Royal Musical Association*, 125/2 (2000). Our arrangement is by Ben Bierman, currently a Research Fellow at The Institute for Studies in American Music, Brooklyn College, CUNY, and a candidate for the Ph.D. in Composition at the CUNY Graduate Center.

## III.

*Dancing with Ma Baby*

J.B. Antony  
Arr. Henry Stanley

Allan Atlas

It was around 1850 that the English concertina began to find a home in the London music halls, where it would thrive until the halls went into decline around World War I. About J.B. Antony we know nothing (he goes unlisted in the catalogues of both the British Library and the Library of Congress). Yet *Dancing with Ma Baby*, written in the style of a *schottische*, must have been popular enough to catch the ear of Henry Stanley (1880-1972), one of the last of the music hall concertinists, and it is his arrangement of the tune that serves as the basis for this evening's semi-improvised performance.

## IV.

*La serenata* (1875)  
*Quando da te lontano* (before 1872)  
*For all Eternity* (1891)

Gaetano Braga (1829-1907)  
Fabio Campana (1819-1882)  
Angelo Mascheroni (1855-1905)

Julia Grella  
Allan Atlas  
Francesco Izzo

We end the programme with pieces for voice, piano, and obbligato instrument by three Italian composers who resided in Victorian London. It was *La serenata* (known also as the *Leggenda Valacca* and the *Angel's Serenade*) that sustained the reputation of the prolific, Neapolitan-trained Braga into the early twentieth century, when it (the song) was taken up by the likes of Alma Gluck (who often performed it with her husband, Efrem Zimbalist) and John McCormack and transcribed for violin by Fritz Kreisler. Though Braga originally wrote the obbligato part for cello (his own instrument), he noted that it could just as well be performed on violin or flute; it transfers nicely to the English concertina.

The obbligato part for *Quando da te lontano* is the work of Giulio Regondi, whose virtuosity on the English concertina was often compared to that of Paganini on the violin. Unfortunately for the concertinist, the sometimes thick, finger-twisting writing does not sound as hard as it is.

Finally, had late-Victorian London kept an official "hit-parade," Mascheroni's *For all Eternity* may well have topped the charts. A staple of Adelina Patti's repertory, the song was published with Italian, English, French, German, and Danish texts, arranged for vocal duet, full chorus, voice and orchestra, solo piano, violin and piano, organ, and military band; one arranger even changed the time signature and transformed it into a waltz. The obbligato part was originally for violin.

## TEXTS

### *Red Jacket: A Soldier's Song*

Where have you been, Red Jacket?  
Once foremost in the fray;  
'Twas not your wont, Red Jacket,  
To hide yourself away!  
They cry for you, Red Jacket,  
Old champion of the free;  
"Oh! For one hour of England!"  
Comes wailing o'er the sea.

Clove swift the tyrant's sword,  
Swoop'd down his cruel horde,  
Freedom, despairing, said,  
"Red Jacket, art thou dead?"  
No, no, no, no, no, no,  
Foes would have liked it so!  
Let them say what they will,  
England is England still!  
If Freedom calls we are not dumb!  
Wants she Red Jackets? Red Jackets will come!

One though, Red Jacket, unmans thee, I know,  
Not of thy danger, not of the foe!  
But of a maiden whose sad tears will flow. . .  
Bear up, Red Jacket! Kiss her and go!  
Farewell to valley, to mountain and fen,  
One sigh for home and the lov'd ones, and then. . .

Then on to fight, Red Jacket,  
Since battle it must be,  
And if alone, Red Jacket,  
At least, alone, you're free!  
You wear the red of England  
For standard and for crest;  
Who'll take the flag, Red Jacket,  
That's borne upon your breast?

Clove swift the tyrant's sword,  
Swoop'd down his cruel horde,  
Freedom, despairing, said,  
"Red Jacket, art thou dead?"  
No, no, no, no, no, no,  
Foes would have wished it so!  
Let them say what they will,  
England is England still!  
If Freedom calls we are not dumb!  
Wants she Red Jackets! Red Jackets will come! (text by H.B. Farnie)

### *Deep in the Mine (Descriptive Ballad)*

Deep in the mine's dense gloom profound,  
Far from the sun's bright ray  
And every cheerful sight and sound,  
I toil alone all day.  
Under the safety lamps' pale gleam  
A vision comes to cheer:  
I see as in a waking dream  
My wife and children dear!  
Deep, deep in the gloomy mine  
I have no thought of fear,  
For well I know that love divine  
To me is always near!

Though soldiers may to battle go  
By hopes of glory led,  
The miner fights no earthly foe  
To win his children bread.  
Firedamp is the cry that brings  
Terror to the miner brave,  
As through the dark it rings,  
And turns it to a grave.  
Deep, deep in the gloomy mine  
I have no thought of fear,  
For well I know that love divine  
To me is always near! (text by Lewis Morrison)

### *The Confession of Devorgilla*

"Oh! Shrive me, father — haste, haste, and shrive me,  
Ere sets yon dread and flaring sun;  
It's beams of peace, — nay of sense, deprive me,  
Since yet the holy work's undone."  
The sage, the wand'rer's anguish balming,  
Soothed her heart to rest once more;  
And pardon's promise torture calming,  
The Pilgrim told her sorrows o'er.

The charms that caus'd in life's young morning,  
The woes the sad one had deplor'd,

Were now, alas! No more adorning  
The lips that pardon sweet implor'd:  
But oh! Those eyes, so mildly beaming,  
Once seen, not Saints could e'er forget! —  
And soon the Father's eyes were streaming,  
When Devorgilla's gaze he met!

Gone, gone, was all the pride of beauty,  
That scorn'd and broke the bridal vow,  
And gave to passion all the duty  
So bold a heart would e'er allow;  
Yet all so humbly, all so mildly,  
The weeping fair her fault confess'd,  
Tho' youth had viewed her wand'ring wildly,  
That age could ne'er deny her rest.

The tale of woe full sadly ended,  
The word of peace the Father said,  
While balmy tear-drops fast descended,  
And droop'd the suppliant sinner's head.  
The rose in gloom long drear and mourning,  
Not welcomes more the suns' mild ray,  
The Breffni's Princess hail'd returning  
The gleam of rest that shriving-day.

### *La serenata*

"O quali mi risvegliano  
dolcissimi concenti!  
Non li odi, o Mamma giungere  
coll'alitar de venti?  
Fati al veron, t'en supplico  
e dimmi donde parte questo suon."

"Io nulla veggo, calmati,  
non odo voce alcuna,  
Fuor che il fuggente zeffiro  
il raggio della luna.  
D'una canzon, o povera ammalata,  
che vuoi che t'erga il suon?"

"No! non è mortal la musica  
che ascolto, o madre mia;  
Ella mi sembra d'angeli,  
Festosa melodia ov'elli son mi chiamano:  
O mamma, buona notte!  
Io seguo il suon!"

(text by M.M. Marcello)

"What sweet strains  
awaken me!  
Do you not here them coming, Mother,  
with the sighing of the wind?  
Go to the window, I pray,  
And tell me where the sound has gone."

"I see nothing, be calm,  
I don't hear any voice  
but that of the fleeting breeze,  
the rays of the moon.  
My poor, sick child,  
why do you trouble yourself over a song?"

"No! The music that I hear  
is not human, o Mother;  
It seems as if sung by angels;  
they call to me with their joyous melody:  
O Mother, good night!  
I follow the sound!"

(trans. by Julia Grella)

*Quando da te lontano!*

Quando da te lontano  
Perfida, io volsi il piede  
Pegno d'eterna fede  
La bella man mi diè.  
Mirai tremando il volto  
D'un bel rossore asperse  
E tutto l'universo  
Disparve allor da me!  
Mille parole intesi  
Che ti dettava amore,  
E quell che sente il core  
Il labbro non può dir.

(text by F. Campana?)

When I had to go far from you,  
Faithless woman,  
Your beautiful hand  
Gave me promise of eternal faith.  
Trembling, I looked at your beautiful  
flushed face,  
And the entire universe  
disappeared for me!  
I heard a thousand words  
dictated by love,  
But what my heart feels,  
My lips are unable to tell.

(trans. Julia Grella)

*For All Eternity*

What is this secret spell around me stealing?  
The evening air is faint with magic pow'r,  
And shadows fall upon my soul, revealing  
The meaning of this mem'ry-laden hour!

A year ago our paths in life were parted,  
A year ago we sever'd, broken-hearted!  
Where art thou now? On earth, my love,  
Or did thy spirit soar to realms above?

Though nevermore on earth those eyes serene and holy,  
Thy face that shone in beauty nevermore I may see,  
The music of thy voice is echoing still within me,  
Thou reignest in my heart, in life and death I love thee!

The air grows fainter still, the scene is fading;  
Thy hallow'd presence in my inmost soul  
Alone is real, by wondrous pow'r o'er shading  
All things beside; I feel its sweet control

Filling my heart with confidence eternal  
That I shall meet thee in a world supernal,  
Where thoughts are felt, as I feel thine  
In this blest hour, and know thy thoughts are mine!

Though nevermore on earth those eyes serene and holy,  
Thy face that shone in beauty nevermore I may see,  
The music of thy voice is echoing still within me,  
Thou reignest in my heart, in life and death I love thee!

(English text by S.A. Herbert, after the Italian of L. Mazzoni)

## THE PERFORMERS

**ALLAN ATLAS** teaches music history at The Graduate Center/CUNY, where he served as Executive Officer of the Ph.D. Program in Music from 1989 to 2001. His books range in subject matter from *Renaissance Music* (W.W. Norton, 1998), which has become the standard undergraduate textbook on the subject, to *The Wheatstone English Concertina in Victorian England* (Clarendon Press, 1996), while his many articles cover such diverse topics as music of the fifteenth and sixteenth centuries, Puccini, the sociology of the concertina, music as represented in the novels of Wilkie Collins and George Gissing, and the tango composer Astor Piazzolla. He is Director of The Center for the Study of Free-Reed Instruments and editor of *Papers of the International Concertina Association*.

**DAVID CANNATA** is on the music faculty of the Esther Boyer School of Music, Temple University. He is an internationally-recognized authority on the music of both Liszt and Rachmaninoff, and was one of the major contributors to the program notes that accompanied the Lincoln Center Rachmaninoff Festival in 2001–2002. Among his many publications are *Rachmaninoff and the Symphony* (Libreria Musicale Italiana, 1999) and “Perception and Apperception in Liszt’s Late Piano Music,” *Journal of Musicology* (1997). He is also the general editor of the Sikorsky Rachmaninoff Edition, and is currently working on a book about the relationship between the music of Liszt and Roman Catholic theological currents of the nineteenth century.

**JULIA GRELLA** has focused her work – both performance and scholarship – on the reception of Italian music and culture in nineteenth-century Britain and on salon music by woman composers. She is the recipient of a fellowship from the Italian Academy for Advanced Studies in America (Columbia University). In 1997, she and musicologist-pianist Francesco Izzo founded the Risorgimento Project, a research and performance initiative directed toward the revival of salon music and culture, with a special focus on Italian music. She has give concerts of the repertory at New York University, Columbia Univeristy, Hofstra University, Bard College, The City University of New York, and the Società Dante Alighieri in Rome. She has presented lecture-recitals at Cambridge University, Columbia University, SUNY-Nassau, the Notre Dame London Studies Centre, and the American Musicological Society’s annual conference. She recently returned from England, where she gave concerts in London and Leamington Spa. Julia is currently completing the DMA degree in voice at the CUNY Graduate Center, where she studies with Jan Eric Douglas.

**FRANCESCO IZZO** has appeared throughout Italy and the Americas as a recitalist and soloist with major orchestras. As a vocal accompanist, he has collaborated with Rockwell Blake and Giuseppe Taddei. In addition to his scholarly and performance work in the field of Italian art song – he is, together with Julia Grella, a member of the Risorgimento Project – he has published numerous articles on Italian romantic opera and other topics in such journals as the *Rivista Italiana di Musicologia* and *Nuova Rivista Musicale Italiana*, as well as program notes for the Teatro dell’Opera of Rome and Opera Rara. He is currently a Post-Doctoral Research Fellow and Adjunct Professor of Music History at New York University, where he recently completed his dissertation, “Laughter Between Two Revolutions: Opera Buffa in Italy, 1831-1848,” and served as archivist of the American Institute for Verdi Studies.

## ABSTRACTS

**Theodore ALBRECHT** (Kent State University), *The musicians in Balthazar Wigand's depiction of the performance of Haydn's Die Schöpfung, Vienna, March 27, 1808.*

Balthazar Wigand's depiction, on a souvenir box (lost since World War II), of the performance of Haydn's *Die Schöpfung*, held in the Aula of the University in Vienna on March 27, 1808, has been widely reproduced in the literature of both Haydn and Beethoven. In the foreground, it clearly shows Haydn, seated, with conductor Salieri behind him, paying his respects to the aged composer, and Beethoven, standing some distance behind Salieri. In the background, however, it portrays, largely in stock outline figures, the instrumentalists and singers assembled to perform Haydn's oratorio. The vocal soloists – Therese Fischer, soprano; Julius Radicchi, tenor; and Carl Weinmüller, bass – are readily identifiable, but recent research now allows us to identify several of the orchestral musicians who also have individuality in Wigand's portrait: Conradin Kreutzer, piano; Anton Grams, concertino contrabass; Ignaz Manker, timpani; and Franz Clement, violin. This paper will identify these musicians and examine the significance that they held for Haydn, Beethoven and Viennese performance practice.

**Cristina ALEXANDRESCU** (Archäologisches Institut der Universität zu Köln), *Iconography of musical instruments from the Roman times.*

Greek myths describing battles – such as the story of Achilles, the war of Troy, or the Amazons – were often chosen by the Romans as subjects for their wall decorations, mosaic floors, or sarcophagi. The sarcophagi of the 2nd and 3rd centuries A.D. contain also scenes of real battles, such as those between Romans and Barbarians. Both types of representations, the mythical and real battles, are an important source for music history of the Roman period. By considering some examples of such representations, the paper will show how the concern for realism in representation of musical instruments was present even when the iconographic schema (Greek or Hellenistic) belonged to the older tradition.

**Jannet ATAIEVA** (Rossijskij Institut Istorii Iskusstv, St. Petersburg), *Iconography of musical instruments in St. Petersburg monumental and decorative sculpture.*

Representations of musical instruments have been included in decorations of monuments of St. Petersburg since the town's founding in 1703, documenting changes of instruments' symbolism, meaning, and interpretation. The most commonly represented instruments in decorations on 18th-century public buildings and private residences, 19th-century apartment houses, and buildings of the Soviet era are the trumpet and the lyre – symbols of military valor and poetic inspiration – but they also

include rare images of Russian folk instruments, such as the balaika, accordion.

**Mathias AUCLAIR** (Bibliothèque-Musée de l'Opéra, Paris) & **Pauline GIRARD** (Bibliothèque Nationale de France, Paris), *Twentieth-century's iconographic collections of the Bibliothèque-Musée de l'Opéra in Paris*

The Bibliothèque-Musée de l'Opéra (BMO) – established in 1866 to preserve the archives of the Opéra de Paris and since 1935 affiliated with the Bibliothèque Nationale de France (in 1942 became a part of its Music Department) – preserves a large collection of iconographic sources documenting performances, mostly at the Opéra and the Opéra-Comique (stage and costumes designs, models, stage photographs, portraits of dancers and singers, posters, programs and illustrated tickets). A part of the documentation also came from the Ballets Suédois and Ballets Russes (photographs, stage and costumes designs, illustrated programs), and from various stage designers, photographers, choreographers, and personalities involved with opera and dance performances. With different kinds of acquisitions, such as purchases, gifts, payments of death duties, deposits, the archives also took a possession of documents about circus and music-hall performances. The iconographic sources remain nevertheless totally consistent with the other collections of the library preserving scores, books and periodicals, letters and manuscripts, public and private archives, and press clippings. Preserving this 20th-century iconographic collection, making it available to researchers, and lending items to other institutions for exhibits in France and abroad leads to specific preservation problems rarely encountered in ordinary libraries.

**Antonio BALDASSARRE** (Universität Zürich), *Kandinsky-Schoenberg connection reconsidered.*

In his very first letter to Arnold Schoenberg, dating from 18 January 1911, Wassily Kandinsky expressed his conviction that his and Schoenberg's "efforts ... and the entire way of thinking and feeling" have "a great deal in common". Schoenberg's reaction to Kandinsky's assessment was very positive as proved by his reply of 24 January 1911. It is known that the immediate stimulus for Kandinsky's statement was the concert in Munich on 2 January 1911 at which only music by Schoenberg was performed. Kandinsky's very initial response to this concert was, however, not the aforementioned letter to Schoenberg but rather two charcoal sketches in which he visualized his impressions of this concert. These two sketches are very informative because they explicitly belong to the genesis of Kandinsky's canvas *Impression III (Concert)*. In this respect they elucidate the process of visual abstraction realized in *Impression III*. This process embodies aesthetic and existential aspects according to the premises

of Kandinsky's principle of "inner necessity" (*innere Notwendigkeit*). This principle of aesthetic creativity is not only relevant to Kandinsky at this period but also to Schoenberg, as his compositions (in particular the second string quartet op. 10, the three piano pieces op. 11, *Die glückliche Hand*, op. 18 and *Herzgewächse*, op. 20) and the correspondence with Kandinsky as well as their collaboration in *Der Blaue Reiter* clearly prove. The aesthetic principles of these two artists suggest a correspondence of perspective which provides an illuminating focus for a closer examination of the rather complex relationship between them. The analysis of this relationship will explicitly refrain from any speculations about an inner correspondence between abstract art and atonality or dodecaphony – the striking differences within the chronology of these events already stands in the way of such an assumption. Apart from any such possible speculation, the paper will instead show that Kandinsky's and Schoenberg's oeuvres of the years around 1910 as well as the letters they exchanged are striking evidence that the principle of "inner necessity" is not so much the result of any possible expressionist endeavor as the consequence of changes in artistic techniques. These new techniques are related to profound shifts in intellectual assumptions that led to a new concept of composition, epitomized by technical developments controlling the elements of the artistic language, and an essential component of the process of creating a new style.

**Jordi BALLESTER** (Universitat Autònoma de Barcelona), *Music in the 16th-century Catalan painting.*

A catalogue of virtually all 16th-century Catalan paintings with musical iconography includes fifty items. This is not a small number if we take into account the Catalan historical situation during this period. On the one hand, the region was recovering from the civil war which took place during the second half of the 15th century and, on the other hand, after several centuries of being at the forefront of the Aragon Kingdom, Catalonia lost its political power and the court able to commission sumptuous works of art. The paper will outline the procedures in compilation of the catalogue, taking a look at the historical context and artistic style of the paintings, and the classification of their subjects. Finally, depicted musical instruments and ensembles will be analyzed, pointing out the relationship (or lack of the relationship) between contemporaneous musical practices and iconographical patterns.

**Dorothea BAUMANN** (Universität Zürich), *Drawings of musical space: What do they tell us about acoustics?*

The history of performance practice rarely includes information on architectural acoustics, although it is well known that room acoustics is among the most important parameters of sound production and thus for the performance of a musical work. One of the reasons for this astonishing neglect is the lack of information that would allow us to reconstruct the acoustical properties of a theater, hall, or church used for performance. Besides written reports, drawings are often the only documents we have of an architectural place used for performance. Rules are given about how a network of information can be established that allows for reconstruction of acoustics during a musical performance,

even if a room no longer exists or no exact room dimensions are available. Special attention is given to distortion of perspective in drawings of architectural spaces and to the change of acoustical properties of opera houses and concert rooms since the seventeenth century.

**Eleonora M. BECK** (Lewis and Clark College, Portland), *Justice and music in Giotto's Scrovegni Chapel frescoes.*

The paper explores the enigmatic representation of music beneath Giotto's figure of Justice and the disruption of music making under Injustice in the Scrovegni Chapel. Justice sits in a niche surrounded by classical and gothic decorations. Beneath her, three women sing and dance to the playing of tambourine. On the opposite wall sits Injustice, an old corrupt judge on a crumbling seat, bordered by cracking medieval ramparts. Below him the once placid world has been disrupted, the women beaten, and the music stopped. It will be shown that the program for Giotto's musical justice consists of a complex web of influences, including the *De Republica* of Cicero, as transmitted in the City of God by Augustine, and Peter of Abano's astrological writing concerning Venus and Mars. The connection between justice and music established in the frescoes is paramount to the understanding of subsequent representations of music in the Trecento, including Ambrogio Lorenzetti's *Effects of Good Government in City* in the Sala della Pace in Siena and the *ballatas* in the *Decameron* of Boccaccio.

**Alan BERKOWITZ** (Swarthmore College), *A cultural iconography of the qin.*

The *qin*, or *gu qin*, is the premier Chinese musical instrument, a fretless seven-string horizontal zither that can capture eternity and can make a moment timeless. But it also is the emblem par excellence of traditional Chinese civilized culture, the epitome of aesthetic expression, and the exemplification of personal self-cultivation. In traditional China the *qin* is the correlate of inner virtue, the one being the expression of the other, and lore about *qin* players and aficionados has highlighted the literary and artistic landscapes of traditional Chinese culture over the millennia. Emperors, real and legendary; scholar-officials, literati, and poets; high-minded recluses, Confucians, and Daoists – *qin* players of early and medieval China – the stories of these individuals formulate *qin* iconography in traditional Chinese culture. Further, while the *qin* often is the vehicle for the expression of one's inner tune, it also may convey broader themes in Chinese thought, illustrating, for example, a prime notion that words are unnecessary to convey thoughts and emotions.

**Vladimir A. BELOV** (Rossijskij Institut Istorii Iskusstv, St. Petersburg), *The illustrations in the Utrecht Psalter and the introduction of bowing in Western Europe.*

Artists decorating Carolingian manuscripts, and above all the Utrecht Psalter, closely followed in their illustrations text of the Scriptures, and these rather detailed images of musical

instruments provide us with the evidence about their use. In the illustrations accompanying Psalm 108 in the Utrecht Psalter some authors found the confirmation for the emergence of the bow in ninth-century Western Europe. This point of view appeared in Curt Sachs's *Handbuch der Musikinstrumentenkunde*, and then again in works as prominent as B.A. Struve's *Process formirovanija viol i skripok*, and the encyclopedia *Die Musik in Geschichte und Gegenwart*. Kind David is in the Utrecht Psalter depicted with a harp and a chordophone of the spade-like body and a bridge. With his right hand the psalmist holds the object that authors of the mentioned works considered to be a bow. Winternitz and Bachmann strongly objected that hypothesis, dating the emergence of bowing in the West one or two centuries later. They claimed that the object in David's hand is not a bow but a measuring rod. They concluded that this part of the illustration is a depiction of the Psalm's 8th verse, "I will divide Sichem and I will mate out the valley of tabernacles", and argued that the mistake was introduced because of the neglect for the original text.

However, there is a strong evidence for rejecting this argument. It is unlikely that a king, especially in the mind of a mediaeval artists, could "mete out the valley" with his own hands. It appears more probable that he had his servant to do this, like it is shown in the other part of the illustration depicting a man with a measuring rod, who is apparently not the Psalmist because he does not play any musical instrument. In this case the figure of Kind David is most likely not a depiction of the 8th verse, but the 4th verse, saying "I will praise thee, O Lord, among the people". In other words, the psalmist is giving praises to the Lord by playing instruments. The bow could have been drawn enormously long to emphasize its role in the semantic system of the picture and to show that it is the psalmist who is "giving thanks", in other words, to meet the "requirements of the pictorial composition" (Winternitz, 1979).

**Egberto BERMUDEZ** (Universidad Nacional de Colombia, Bogotá), *The harp in the Iberian countries and its dominions, 1550–1800: A view through iconography*.

The harp could be considered the most important continuous musical instrument in the Hispanic musical world from the 16th to the 18th century. Two types of instruments were present during this period, a single rank instrument and a double rank crossed-strung instrument. Iconography, musical sources, and archival references document the use of both types in performances of sacred and secular music in Spain and Portugal and their dominions outside Europe (the Americas, Asia, and Africa). Through a study of iconographic evidence, this paper intends to follow the development of these two types, their dissemination, and the cultural and musical confluences resulting from these processes.

**Peter BEUDERT** (School of Theatre Arts, University of Arizona), *Visual art for entertainment in the nineteenth century: The painters of the Paris Opera*.

The Paris Opera employed specialized painters to create the on-stage decorations for their numerous productions throughout the 19th century. The enormous volume of productions and the growth of the physical stages drew unprecedented numbers of theatrical painters to Paris and its many ateliers. The culmination of this movement coincided with the opening of Garnier's Opera in 1875 which was less than a decade before the realistic movement that would so radically shift stage design aesthetics and rapidly end the predominance of painted scenery. Theatrical realism also began in Paris in the 1880's and the movement was so powerful that in the subsequent three decades, stage-painting traditions of the Opera virtually disappeared.

Paris was no doubt the world center of theatrical painting during virtually all of the 19th century. There were more ateliers and theatrical painters working in the city and suburbs than in most any other city in any time in history. The techniques of theatrical painting advanced greatly as a consequence. Despite their achievements these theatrical artists of the 19th century are not highly regarded by theorists of the 20th century, moreover they are perceived as the final practitioners of a dying and irrelevant art form.

A re-evaluation of their work indicates a much stronger awareness and response to innovative theatrical aesthetics of the time, particularly a desire for realism and stylistic unity. Often these impulses were hampered not by the artist's approach, but the demands of the producing directors of the Opera. The painting of this era is among the greatest ever achieved and deserves greater recognition for the techniques developed as well as the content. It is an accurate reflection of the 19th century's continuing struggle for self-knowledge, the self-conscious distancing from the past, and the embracing of new technology in the arts.

**Andras BORGO** (Innsbruck), *Miriam's musical instruments in medieval Hebrew representations*.

In contrast to Christian iconology, the musical aspect in illustrated books of Jewish illuminators has rarely been examined. However, this aspect gives important insights into the self-image of the medieval Jew, his world view, and the non-Jewish environment. The representations in Hebrew manuscripts often display a specific means of expression. Illustrated Jewish books depict musical instruments as tools of the holy place in the desert and of Salomon's Temple; very often instruments also appear in illustrations of Biblical events. (The Bible mentions musical instrument on 150 occasions). An important biblical character is the prophet Miriam, sister of Moses and Aaron. In the iconographic representations of her dancing after the salvation from the persecutors (Ex 15:20), she is always portrayed with a smaller or larger group of women (sometimes together with men, in accordance with the joyful Song of Moses, which precedes Miriam's dance). In some depictions Miriam is the only one with a musical instrument, in others she is portrayed with others playing as well. Although her instrument is a drum, the illustrations show not just idiophones and membranophones, but also other contemporary instruments. The presentation of the Miriam scene, in which women express their joy about a successful escape, corresponds in many

ways to other depictions of dancing women, who rejoice happily and gratefully about similar situations. Examples are the return of the heroic David after his victory over Goliath and of Yiftach who successfully waged war against the Ammonites. The paper compares Hebrew illustration of Sephardic and Ashkenazic provenance, and Christian and Byzantine manuscripts.

**Raoul CAMUS** (Queensborough Community College, City University of New York), *Military musicians in English and French prints.*

Many European countries took great pride in illustrating the uniforms and ceremonies of their armies. Considering the important role that music played in communications and morale, it should not be surprising that many of these prints depicted musicians. A study of these prints can demonstrate the development of instrumentation and ensembles, and can give insight into performance practices. This paper will be limited to English and French prints of the eighteenth and nineteenth centuries.

**Mariagrazia CARLONE** (Chiavenna, Sondrio), *Portraits of lutenists.*

Many problems arise when one tries to determine whether the musicians represented in Renaissance images are precise individuals or conventional figures. Are they portraits of specific people? Do they represent particular individuals and, if so, could they be professional musicians, even famous ones? Or else are they generic, symbolic, evocative? We will consider images of lutenists, some of which have been tentatively identified with more or less famous musicians of the Renaissance.

**Stewart A. CARTER** (Wake Forest University, Winston-Salem), *Benedetto da Maiano's Coronation Group for Alfonso II: Musical instruments in stone.*

In the Museo Nazionale del Bargello in Florence there is a sculpture group in high relief by Benedetto da Maiano (1442–97), commemorating the coronation in 1494 of Alfonso II as King of Naples. Flanking the central figure of Alfonso are six musicians playing wind instruments. The three on the right have been incorrectly identified by art historians as trumpet players. The instruments have suffered considerable damage, but one of them is clearly a trombone. The detail on this instrument is extraordinary, showing even the ornamented ferrules on the joints, slide stays, slide barrels, and a “scalloped” motif on the garland of the bell. The instruments on the left-hand side have been identified incorrectly as flutes by art historians, yet the only complete instrument of the three is clearly a shawm.

This paper examines the instruments and musicians in Maiano's sculpture group and places them in the context of the history of wind instruments and of Italian wind bands in the late fifteenth century. The livery worn by the six musicians offers some clues concerning the organization, disposition, and social function of Italian wind bands. The stone trombone provides us with a

nearly three-dimensional representation of this instrument, showing details of construction that cannot be seen in any other artistic representation of the instrument prior to the earliest surviving trombone (1551).

**Anna CAZURRA** (Universitat de Barcelona), *The woman and the music in the Catalan Modernism: A study of the painting collection by Ramon Casas in the Teatre del Liceu of Barcelona.*

The series of twelve paintings decorating the rotunda of the Círculo of the Teatre del Liceu in Barcelona, the most ambitious work of the Catalan painter Ramon Casas (1866–1932), illustrates different aspects of the musical life of the Catalan middle-class society of his time. In these pictures, the music is the common motive, but the true protagonist is the feminine figure coming not only from the bourgeoisie but from different social classes and contexts. The paper will analyze the idea of femininity, identified here with music, to determine what was the role of music in the social life and the role of woman in the musical life in Catalonia during the first decades of the twentieth century, as well as the symbolism represented on the paintings viewed in the aesthetic context of Catalan Modernism.

**Anna CELENZA** (Michigan State University, East Lansing), *Appropriating Beethoven: Musical imagery in the 1902 Klinger-Beethoven exhibition.*

Founded in 1897, the Vienna Secession was a group of internationally minded painters, sculptors, and architects who resigned from the imperial city's professional artists' association, the Künstlerhaus, and created an independent entity with its own exhibition building and artistic ideology. Inspired by Max Klinger's reinterpretation of Richard Wagner's idea of the *Gesamtkunstwerk*, they mounted exhibitions incorporating visual art, architecture, and music, and appropriated cultural icons from Viennese history in the promotion of an ideology in line with emerging modernist culture.

The 1902 Klinger-Beethoven Exhibition was one of the Secession's most controversial shows. Previous studies concerning the event have tended to describe it as “the apotheosis of Beethoven reception” – a final glimpse of late-Romantic ideology, but an alternate reading is also possible. The Vienna Secession did not organize their exhibition in an effort to idealize Beethoven. Instead, they appropriated the image of “idea” of Beethoven in an effort to legitimize and advance their own cultural authority. Specifically, this paper addresses two primary issues: the socio-political agenda fueling the Klinger-Beethoven Exhibition of 1902 and the ways in which musical imagery, specifically the image of Beethoven, was manipulated by the Secession artists into a modernist, ideological construct. The primary sources for this study include the art works connected with the exhibition (the numerous “Beethoven” images displayed in the exhibition and the woodcuts used in the catalogue); the official journal of the Secessionists, *Vers sacrum*; and caricatures and reviews of the exhibition that appeared in the Viennese press.

**Mitchell CLARK** (Museum of Fine Arts, Boston), *Iconography of the Chinese seven-string zither in Japan and Korea*.

The *qin* (also called *guqin*) is the classical Chinese seven-string zither, and has a long and profound history in its native country. Created, according to one traditional origin story, early in the third millennium B.C.E., it is perhaps the central musical instrument of China, found first in the hands of sage kings and philosophers, and later in those of literati artists. As a common subject in literati painting, the *qin* has a rich tradition of iconography within China.

The *qin*'s primary history is, of course, that of its use in China, yet the instrument was historically introduced to surrounding countries in East Asia, principally Japan and Korea. Due to the difficulty of the *qin*'s playing technique as well as its involved relationship to Chinese culture, the use of the instrument remained largely marginal in these countries. However, in Korea and, especially, Japan, the *qin* played an important role among those who emulated the literati arts of China. We therefore find images of *qin* and *qin*-players figuring into Japanese and Korean two-dimensional art in a variety of genres. As actual *qin* were rare in these countries, representations of the instrument often had a hybrid appearance, combining features of the *qin* with those of native zithers such as the *koto* (in Japan) and the *komun'go* (in Korea). In the present paper such visual representations (or, indeed, misrepresentations), and their sources, are examined for what they reveal about how the *qin* was perceived in these countries. Also explored will be the related topic of how Japanese and Korean literati artists musically viewed and interpreted the Chinese music for the *qin*, as well as how they created their own genres of *qin* music: new genres which were themselves blendings of Chinese and native materials.

**Sarah DAVIES** (New York University), *"Ausgeschnitten und ... in Braunschweig gehenfort": The lost engravings of the Hainhofer lutebook found*.

The elegant manuscript lute tablature of the Augsburg patrician Philip Hainhofer, a twelve-part monument in two immense volumes (Wolfenbüttel, Herzog August Bibliothek, Guelf. 18.7-8, 2<sup>o</sup>), has long been recognized as a source central to the study of the late Renaissance lute. Less appreciated is the fact that, given its original conception, it could well serve as a source for the study of Renaissance art and its use, were not all but two of its more than 200 prints and drawings missing. After transcribing 650 folios of music in 1603, Hainhofer spent 1604 inserting pages embellished with "hüpsche stuckhe" featuring "musicalische instrumenta." These were large, well-known copper engravings by the most renowned German, Dutch and Italian artists of the period, nearly sixty of whom are listed in the tablature's "Register der Künstler." Modern scholars, however, have not attempted to address the meaning of Hainhofer's visual program, its loss, or the nineteenth-century traces within the manuscript which might have led to a discovery of the original prints. In this paper, I will show that previously overlooked notes from 1861 (vol. 2, part 4) place certain "cut out" works in "B," and in a "Cabinet

in Braunschweig." This is the famed "Kupferstichkabinett" of the city's Anton Ulrich Museum, founded when Gotthold Ephraim Lessing, Wolfenbüttel's librarian, first turned scissors to the Hainhofer Lutebook. With the expertise of the collection's curator, many of the lost engravings can now be identified, finally allowing a new, contextual evaluation of a unique pairing of music and art.

**Michael EISENBERG** (City University of New York Graduate Center), *Reading apocalyptic iconography in a trecento Bible*.

The Clement Bible (British Library, MS Add. 47672) is a lavish Neapolitan-Angevin manuscript possibly modeled after a Romanesque exemplar, which places particular emphasis on illumination cycles treating the Babylonian captivity and Revelation. Its later acquisition by anti-pope Clement VII and the subsequent alteration of iconography reflect a particular political agenda, encompassing the casting of the Avignon papacy as the new "Babylonian Captivity". The manuscript's dense apocalyptic imagery has been examined at length in recent publication by Catherine Fleck. Included among its apocalyptic cycle are illuminations of the seven angels and seven trumpets and of John's vision of the adoration of the lamb. The portrayal of the "Adoration of the Lamb" from Revelation, a popular theme of representation owing to its rich visionary breadth and vast instrumentarium array, remains one of the most rewarding of biblical subject-studies for organologists and iconophiles alike. The culmination of the beloved Evangelist's dream sequence in the celestial hymn of the Elders, the four beasts, and the angelic hosts stands at the apex of ecstatic scriptural imagery. This paper examines the dissemination and choice of particular musical iconography in the Clement Bible apocalyptic cycle in an attempt to identify possible socio-political agenda motivating the selection of imagery.

**Suzanne FAGENCE COOPER** (Victoria & Albert Museum, London), *The portable organ in Pre-Raphaelite painting*.

Musical instruments are prominent motifs in many paintings by Pre-Raphaelite artists, especially D.G. Rossetti and Edward Burne-Jones, and the portable organ was a favourite prop. It was initially used to signal an interest in early Renaissance painting, and the traditional associations with St. Cecilia. However, during the 1860s and 1870s, the symbolic value of this instrument was manipulated, so that it was increasingly found in pictures of passion or romantic longing.

The changing significance of the organ in Pre-Raphaelite painting is one pointer towards a complex use of musical imagery in the work of these artists; conventional readings could be transformed and subverted, as part of a wider attempt to challenge the expectations of the art establishment. When an apparently sacred instrument is placed at the heart of a sensual encounter, it confounds the viewer, and enables the artist to explore the themes of worship, sex and death through musical analogies.

**Elena FERRARI BARASSI** (Università degli Studi di Pavia, Facoltà di Musicologia, Cremona), *Two images of Saint Mary Magdalene in the church of Cusiano, Italy*.

Among musicians associated with music, the best known are King David and Saint Cecilia, but Saint Jerome, Saint Anthony, and Saint Francis are also occasionally represented in a musical context. Saint Mary Magdalene as a musician is less known, but deserves attention. She has an important role in the Gospel, especially in connection with the Passion and the Resurrection of Christ. The later tradition identifies her erroneously with a penitent pouring libation on Jesus's feet, and even with Lazarus's and Martha's sister. When episodes of her previous, supposedly lascivious, life are described, she may appear dancing to the sounds of musical instruments. However, other scenes of her life may show a different relationship with music. In the church dedicated to Mary Magdalene, in the north-Italian village of Cusiano, her life is depicted in a series of frescoes attributed to Giovanni and Battista Baschenis (1475–1495), two rather naïf artists belonging to a dynasty from which later descended the well-known painter Evaristo Baschenis (1617–1677). In one of the episodes, inspired by *Legenda aurea*, is depicted Mary Magdalene's arrival to Marseilles in the company of Martha and Lazarus. A trumpeter is announcing their arrival. In the last two scenes, three angels play music while other angels carry her soul to heaven.

**Charles Frederick FRANTZ** (Conservatory of Music, Lawrenceville & Westminster Choir College, Princeton), *"Le décor symbolique": Debussy, Gallé*.

Emile Gallé, a celebrated French contemporary of the American artist in glass Louis Comfort Tiffany, was France's most innovative fin-de-siècle glass maker and decorative artist. His art was motivated by a love of nature that went beyond the bounds of botanical representation. Artistic transformations of flowers and insects in glass emerged as fantastic images of a dream world. The inexpressible materialized in a glassy matrix. Qualities of abstraction – witnessed from certain perspectives in Debussy's music – informs images and symbols through allusion in Emile Gallé's glass works *Iris* (ca. 1895–1900) and *Geology* (ca. 1900–1904). In these respects, his artistic conceptions in glass invite comparison with Debussy's sound world in "Et la lune descend sur le temple qui fut" from *Images*, set II (1908).

**Florence GÉTREAU** (Institut de Recherche sur le Patrimoine Musical en France, Paris), *Romantic pianists in Paris: Musical images and musical literature*.

Among famous pianists, Liszt gave rise to an impressive amount of portraits, often in contrasted registers, if we compare them with the iconography of Paganini; for Thalberg, we swim between academism and caricatures, while Chopin's portraits are usually expressing his very personal temperament. A comparison of this iconographical documents with contemporary literature

(concert reviews in musical press, writings by artists like George Sand or Liszt) unveils a specific change in the relationship between virtuosi and public at the time of "concerts spectacles".

**Adam GILBERT** (Case Western Reserve University, Cleveland), *"Tu demoures trop, Robin": Pastorelle pipes and carnal humor in Les Cent Nouvelles Nouvelles*.

Like its Italian model *Il Decamerone*, the fifteenth-century collection *Les Cent Nouvelles Nouvelles* contains but brief mention of bagpipes. Unlike Boccaccio's Tindaro, however, a bagpiper plays a central role in Monseigneur Thalemas' 75th tale, which recounts a scene from the conflict between Burgundian forces and Charles d'Orléans' ill-fated Armagnac Party. In the story, the Burgundians prepare an ambush in a forest near Troyes, leaving a semi-fool piper to announce the arrival of the enemy. When the soldiers fall asleep, the piper is captured and sentenced to hang. Granted a last request, he plays a song on his pipes, waking his companions and saving both the day and his neck. It is not merely the sound of the pipes, however, but the content of the piper's refrain, "Tu demoures trop, Robin," that arouses the soldiers. Although no single song with this title survives, the words invoke a centuries-old tradition of rustic and carnal symbolism relating to the bagpipes in the texts of *trouvère pastorelles* featuring Marion, her lover Robin with his ubiquitous "muse au grant bourdon," and his inevitable knightly rival. The adulterous implications of Marion's cry "tu demoures trop" reveal the true sexual nature of Thalemas' humor, and prove that the foolish piper has once again, in the words of the storyteller, "done something with hand and mouth that is more clever than he could have known." This paper traces the origins of the piper's refrain and its carnal associations with the bagpipe in the pastorelle literature from Jean Bodel to Adam de la Halle and beyond. In the process, it examines the extent to which patterns of mimesis in onomatopoeic "dorenlot" refrains and their accompanying music can help to capture the sound of a distant pipe on an imaginary gallows.

**Luis Antonio GÓMEZ** (Centro Nacional de Investigación Documentación e Información Musical "Carlos Chávez" del INBA, México) & **Ramiro LAFUENTE LÓPEZ** (Centro Universitario de Investigaciones Bibliotecológicas de la UNAM, México), *The analysis of musical iconography in Mixtec pre-Hispanic codices*.

In many ways, the study of pre-Hispanic musical iconography has still a long way to go, and one of the fundamental elements for its advancement is the development of means to systematize the iconography found in the pre-Hispanic codices, thereby facilitating its documentary management. In this paper are discussed problems related to the methodology of analysis of musical images in the pre-Hispanic codices that assist us in their systematization as an indispensable step preceding to the development of knowledge about the history of pre-Hispanic music. In a more specific sense, we approach the problems of commenting an old text or

discovering the concrete uses of a musical instrument. One of aspects to which particular attention is paid is the fact that every description of an old document implies the adoption of a chronology that endows the past with a certain meaning. However, the hegemony of one of the main forms of chronology: the idea of change as historical evolution hinders at times the study of societies that have different conceptions of the sense of the past according to diverse environments and circumstances. In the case of pre-Hispanic codices, we can find accounts of creation and development of myths that symbolize change in time. Consequently, if we introduce historic methods that imply the use of modern chronology, where the fundamental tenet is the idea of change leading to progress, in some way we not only distort the sense of the past, but we also run the risk of endowing them with a meaning they lack altogether. In order to solve these problems, we find it necessary to develop a theoretical composition of the documental analysis method with the purpose of establishing the manner and order in which diverse theoretical elements, from different areas of knowledge, are conjoined to form the foundation of analysis method for the Mixtec pre-Hispanic codices, based in an order that not only provides the iconographical musical description with meaning, but also permits us to address different modes of signification.

**Sara GONZÁLEZ CASTREJÓN** (Universidad de Castilla-La Mancha, Toledo), *An iconography of chaos: Music images in seventeenth-century royal funerals in Spain.*

Despite the political and religious instability of Early Modern Europe, the universal harmony is one of the main concepts to determine the vision of cosmos at that time. Every element of the Creation, from planets to man, participate of a sense of order placed over them: the order of certain numerical proportions that, since Pythagoras' time, were found in music. This conception of the Universe also determines the vision of the State, born with the Renaissance phenomenon, and the idea of the perfect ruler. Man, a creator like God – able to reproduce the cosmic order in material constructions and intellectual lucubrations – can participate, or even take back, the effect of negative circumstances, like, for example, the war or fall of States, and restore the concord. Seventeenth-century Spanish political treatises and *espejos de príncipes* contain a lot of metaphors related to music, specially to string instruments which are able to signify a multitude of diverse voices that come together in a melody.

This identification between music and good government is not new; it appears in Greek philosophers, like Plato, and in later times in Cicero, John of Salisbury, and Jean Bodin. The birth of the emblematic literature, with its emphasis in the use of images, contributes to create visual representations of these topics. The Counter-Reformation ideology determines the political theory in Spain, insisting on the idea of order. The king is the manifestation of the true Universal King, God, and must reproduce within the kingdom the order imposed by Him in the cosmos, through justice. In order to express this idea, it is common to find the image of the monarch tuning the strings of a musical instrument (harp, lyre, zither).

But, when the monarch dies, we find in books about royal funeral rites an iconography related to chaos, based on the topic of the lyre which cannot produce a beautiful melody because the king has died. The whole nature appears in dissonance when the monarch leaves this world and the natural phenomena experience alterations, as happened when Christ died. The cosmos does not produce harmony anymore, but sounds transmitting a feeling of heartrending and inconsolable sadness. Other possible images are Apollo crying, unable to play his lyre, or the biblical scene referred to the musical instruments hanging from the Babylon willows. This essay will let us make a contribution to the study of the royal image during the period of Absolutism and the special relation between the king and God.

**Barbara Russano HANNING** (The City College, City University of New York), *From saint to muse: Saint Cecilia in Florence.*

Saint Cecilia's iconic status as patron saint of music is universal, although she is principally associated with Rome, where her basilica was founded in the fifth century. The revival of her cult in the seventeenth century resulted in renewed interest on the part of poets, musicians, and painters, many of whom were in the Roman orbit.

After reviewing her legend (based on the thirteenth-century *Golden Legend* and scenes from her life depicted in the early fourteenth century) and describing her relationship to music (using Thomas Connelly's study, *Mourning into Joy*, 1994) this paper explores some little-known connections between Saint Cecilia and Florence, where a new musical academy adopted her as patron in 1607. Under Medici rule, Florence was dominated by male saints; but with the renewed interest in the cult of Cecilia, her image began to proliferate among Florentine artists (Artemisia Gentileschi and Carlo Dolci) and specifically for female Medici patrons (the archduchesses Maria Maddalena and Vittoria della Rovere). Moreover, the paper highlights a special connection between Saint Cecilia and a young Florentine virtuosa singer, Arcangela Paladini (d.1622), who may have been the model for one of Artemisia's paintings of the virgin martyr. Finally, through the examination of these representations and verbal descriptions, the paper traces Cecilia's transformation from virgin-in-ecstasy (established principally by Raphael's 1515 painting) to the allegorical figure (celebrated by seventeenth-century artists) of La Musica herself – from exalted saint to inspirational muse.

**Trevor HERBERT** (The Open University, UK), *Selling brass instruments: The commercial imaging of brass instruments.*

The paper examines the way that images of brass instruments and their players have been used in the nineteenth and twentieth centuries to project ideas that will help sell them. It will also raise issues about how we should read commercial advertisements about brass instruments. Three particular avenues will be explored: (1) the general use of brass instrument imagery; (2) the imaging of brass instruments in commercial promotions and the strategy that such imaging has served; and (3) the witting and unwitting testimony that these images and their associated texts reveal about

the instruments and the commercial, musical and cultural assumptions of those who made them. The paper will draw on exemplars from the nineteenth and twentieth centuries, and will touch on issues relating to class, gender, and geographical location.

**Herbert HEYDE** (The Metropolitan Museum of Art, New York), *Festival instruments*.

The festival culture of the Renaissance and Baroque created the need for musical instruments of unusual shape to meet the decorative and thematic functions of the display. Some of these instruments appear in iconography of the court festivities, some have survived in museums. The paper discusses two instruments of The Metropolitan Museum of Art in New York, which were probably used for court or public festivities and which are not yet known in the specialist literature. One is a lizard-shaped double reed instrument, and the other is similar to a Roman cornu with a lion head.

**Mark HOWELL** (City University of New York Graduate Center), *Meanings behind the representations of pre-Columbian Mayan trumpets*.

Because of the lack of extant examples, depictions provide the best evidence for the existence of pre-Hispanic Mayan end-blown trumpets (presumably made of wood). Their realistic renderings shown in the act of sound production indicate occasions for performance, such as noise-making, signaling, and accompaniment for ceremony. The instrument's image as abstraction (in non-performance contexts) pertains to its use as a symbol of religious and political power. Depictions of trumpets with plaiting on part of their bodies are included in scenes painted on six pre-Columbian Mayan vases (three with the identical scene), and a ceramic plate in the Mayan collection at The Metropolitan Museum of Art in New York. Pre-Hispanic Mayan use of the imagery of the instrument as an abstraction is found in its most perfect form at the Rio Bec sites located in modern Campeche. There, disembodied trumpets are part of the stock baroque-style imagery sculpted in deep relief on the doorframes of several buildings used to store important trade goods. The instrument imagery in this context triggered the remembrance of trumpet sounds presumably used to announce the arrival of merchants delivering such goods.

**Olga JESURUM** (Istituto Nazionale di Studi Verdiani, Parma), *Romolo and Tancredi Liverani's set design for Italian operas in the nineteenth century*.

The painters Romolo Liverani (Faenza 1809–Faenza 1872) and his son Tancredi (Faenza 1837–London 1889) worked for more than twenty-five years as set designers for theaters through central Italy and their sets – known from watercolors collected in about twenty-five albums kept in different libraries in Italy and the Piermont Morgan Library in New York – document the visual aspects of 19th-century Italian operas from Bellini to Verdi.

Together with set designs are included landscapes and studies of nature and architecture, providing the evidence how elements of nature or architecture are reused on the stage. For example, Liverani's design of the *Hall in Macbeth's castle* designed for Verdi's *Macbeth* – kept in the Biblioteca Nazionale Centrale Vittorio Emanuele II in Roma – remind of the Urbino castle. It is also interesting to compare set designs conceived for different dramatic situations. Long-time experience of the Liveranis in theatres of Fano, Senigallia, Ascoli Piceno, Rimini, allowed them to form their personal iconographic language where set designs became *topoi* of different dramatic situations as, for example, in the set design for the *Foscari's room* in Verdi's *Due Foscari*, which replicated the structure of the *Hall in Binasco's castle* designed for Bellini's *Beatrice di Tenda*.

**Joseph S. KAMINSKI** (Kent State University), *The search for ivory trumpets in Africa and ancient Europe using iconography as an indicator for time and distribution*.

Ivory trumpets were produced in abundance on the West Coast of Africa after the arrival of the Portuguese in the fifteenth century, but their prior existence in the region is evident considering iconographic sources. An image of a transverse ivory trumpet blower on a pot handle excavated from an early Akan settlement reveals distribution of the instrument north of the rainforest beyond the expanse of Portuguese influence, and Dutch illustrations and texts of elephant tusk trumpets in the Gold Coast in 1602 indicate a tradition too elaborate to have developed in one hundred years. Medieval European illustrations of ivory trumpet-blowing angels appear numerous in manuscripts of *The Apocalypse* as commented upon by the eighth century Spanish monk Beatus de Liébana, whose work was influenced by an earlier manuscript by Tyconius of Carthage that dated from c.380–385. While the Spanish illustrations may imply the use of the *cor d'oliphant* already prevalent in Europe, the influence of the earlier Tyconius manuscript may indicate ivory trumpet ensembles in Carthage as early as the fourth century. Byzantine images of horns that rather resemble tusks further indicate a brief Byzantine use of ivory trumpets after Belisarius's defeat of the Vandals at Carthage in 534; however, the Byzantine expulsion from North Africa by the Muslims led to the Byzantines making leather-bound wooden trumpets shaped as tusks. Ambiguous uses of terms for "horns" by Greek and Latin writers in describing what might have been elephant tusks become sensible as the aforementioned iconography leads to the analysis that ivory trumpets were blown during the Punic Wars by the Carthaginians, and afterwards by the Western Romans.

**Fayzulla M. KAROMATLI** (Toshkent, Uzbekistan), *Iconographic evidence for instrumental performance practice of Central Asia*.

Musical instruments were since the ancient times depicted in various forms of art of Central Asia. Authenticity of sources used in the study of traditional solo and ensemble performances in different historical periods was supported by literary sources, history of their formation and development. Contemporary tradi-

tional performance practice in different countries of Central Asia reveals their historical commonness and uniqueness at the same time.

**Leslie Hansen KOPP** (New York), *Music forgotten and remembered: The life and times of Emanuel Winternitz*.

A biographical sketch about the gentlemen we honor at this conference.

**Darja KOTER** (Akademija za Glasbo, Ljubljana), *Turqueries and chinoiseries with the symbols of music: Examples from Slovenia*.

Exotic motifs became fashionable in the fine arts, literature, music, and theater from the end of the 17th century. Among them turqueries and chinoiseries – which in their iconographical programs included musical motifs – splendidly furnished reception and residential chambers of Baroque palaces. Some excellent paintings from the 18th century are preserved in Slovenia, among them are *The Concert of the Oriental Court* (1786) by Johann Josef Karl Henrici (1737–1823), preserved at the Academy of Music in Ljubljana, and *The Lute Concert* (ca. 1786). Both paintings depict musical life in European aristocratic society of the second half of the 18th century, but in the details they are tuned up to exoticism. The first painting presents the allegory of music, while the second can be understood as the allegory of the sense of hearing or even the allegory of the five senses.

In the mansion Dornava, which used to be the property of important Austrian aristocrats and is considered one of the most exceptional mansions in present-day Slovenia, chinoiseries preserved on the painted wall canvas (ca. 1750) belong among the most distinguished European examples. It is a selection of fantastic and grotesque engravings from the 17th century, in the details comparable to the Chinese painted wall canvas produced for the European market in the second half of the 18th century. Among various motifs in the style of Italian *comedia dell' arte* and the scenes of life in China, appear figures with musical instruments. The instruments seem to be “European” but being depicted with so much fantasy, it is obvious that symbolic meaning overcomes strictly musical meaning.

**Jeffrey KURTZMAN** (Washington University, St. Louis), *Information and lessons from the iconography of Venetian processions and ceremonies*.

Beginning with Gentile Bellini's famous *Processione della Croce in Piazza San Marco* of 1496, a sizable number of paintings, xylographs and engravings have pictured Venetian civic celebrations in considerable detail. These images often include the long silver trumpets and the *pifferi* of the doge that constituted two of the several official symbols of the doge's authority, as well as other instruments, especially trumpets and drums. Most of these depictions pay great attention to detail, giving us information, sometimes unique, regarding the shape, size, role and quantity of such

instruments. Yet despite their realism, such images often incorporate conventions of design and placement that are more symbolic than representational. Moreover, artists who may be painstakingly detailed in some aspects of their representations, may be careless or unknowing in their depictions of musical instruments. Nevertheless, the iconography yields data that are unavailable from documentary sources alone, and when combined with documentary information, give us a fuller picture of instruments and their usage. This paper will examine a number of images from the late 15th to the 18th century with respect to both the information they reveal and the methodological issues and problems they raise.

**Bo LAWERGREN** (Hunter College, City University of New York), *Iconography of the Chinese qin (400 BC–900 AD)*.

Save for a single (but famous) documented example, no images were painted on *qin*-zithers. This contrasts strongly with the other major type of ancient zither, the *se*. During its main period of use (last half of the first millennium BC) some *se*-zithers were crowded with images, often with shamanistic associations. From that perspective the *qin* looks startlingly plain. Only calligraphic inscriptions on the bottom surface provided decorative relief. But the *qin* often served as a focal point in Chinese landscape painting during second millennium A.D. These could easily be given iconographic analyses similar, in principle, to those applied by students of second millennium European music scenes. Such explorations would provide a welcome departure from the overly Eurocentric interests that have taken hold of the field.

But I will instead draw on two less known and much earlier sources: bronze mirrors (200 B.C. to 900 A.D.) and *qin* tuning keys (ca. 430–50 B.C.). The former show minute scenes of the legendary *qin*-player Boya. First mentioned in texts from the middle of the third century B.C., he became a popular figure in musical scenes a few centuries later. Whether the story was based on a real character is unknown, but centuries later he took on the same ubiquitous role in Chinese musical scenes as King David did in medieval European ones. In both cases their life acquired a mythical aura when their stories were written down long after they were said to have lived. The scenes on the bronze mirrors are minute, but close-up photography brings out details: we can study Boya's instrument, his playing technique, his earthly and heavenly companions, and his societal position.

The tuning keys were used during the last four centuries B.C. In that period the *qin* had closely spaced tuning pegs, and these could best be turned by special keys. The latter provide a rich iconographic source. One end was plain and had a socket that fit the tuning pegs, but the other end was decorated with complex figural scenes. Most often animals are shown in combat, but peaceful situations are not unknown. Recently the corpus of human scenes has expanded. Many of the figures are stylistically connected with figurative repertoire on Ordos bronzes. The artistic background is Central Asian, northern Chinese, Scythian, etc.

**Li Youping** (Research Center for Music Archaeology in China, Wuhan Conservatory of Music), *Chinese musical images and music iconography*.

The paper offers a survey of iconographic sources relevant for music history in China and the current state of research in music iconography.

**Laurence LIBIN** (The Metropolitan Museum of Art, New York), *Music in paintings of Jose Campeche*.

Jose Campeche was not only Puerto Rico's foremost painter of the late eighteenth century, he was also the son of a professional musician and a notable performer and music teacher in his own right. Recent exhibitions and publications have given renewed attention to his varied work, but two important portraits with musical subjects have not yet been adequately addressed. Both portraits have as their subjects women of San Juan's highest class, shown with instruments that presumably represent their musical accomplishments. In both cases the instruments are types not normally associated with socially elite female amateurs before about 1800: one sitter is portrayed with a violin, the other with a combined organ-piano. This latter picture, privately owned in Puerto Rico, contains the only known representation of an "organized" square piano in an independent work of art, and until now it has eluded correct identification. However, it seems to be closely related to a recently located although fragmentary Spanish instrument of the same type. More than do Campeche's paintings on religious subjects that incidentally show instruments more symbolic than real, these two portraits raise significant questions about musical practice and the social role of music in old San Juan. Particularly in view of Spanish strictness regarding ladies' behavior, the presence of a violin and an organized piano in this colonial context deserves explanation. Fortunately, other contemporary evidence exists from Mexico and Russia (!) to show that these instruments were not so unsuitable for upper-class women of that period as is generally assumed. For example, a similar organized piano made in St. Petersburg seems to have been owned by the Grand Duchess Maria Fyodorovna, an accomplished pianist, and to have inspired the only known music specifically composed for such an instrument (by Dmitri Bortnyansky), meant for an amateur ensemble that included other noblewomen. Campeche's revealing portrait of the daughter of the mayor of San Juan therefore allows a link to be made between musical habits half the world apart. Further, a little-known eighteenth-century Mexican painting of a woman playing a violin indicates a more liberal attitude toward this instrument than is usually acknowledged.

**Aygul MALKEYEVA** (New York), *Mystical world of music in the Islamic miniatures*.

Islamic definitions of *zahir* and *batin* (i.e., obvious and hidden, or seen and unseen) have found a reflection in the miniature paintings. Artists illustrating manuscripts were often conversant in music and poetry. They could embody the world of music by

means of symbols thus extending the meaning of the depicted far beyond the seen on a manuscript leaf. Color and composition take on a special significance in musical iconography of the Islamic world. The paper is an attempt to unveil the hidden sense of the mystical world of music, its symbolism in representation of musical instruments and musicians in the Islamic miniatures. This study is based on an iconographical analysis of Persian miniatures of the 16th century, mainly illustrations to the Sufi literature.

**Marin MARIAN BĂLAȘA** (Institutul de Etnografie și Folklor "Constantin Brăiloiu", Bucharest), *Money reading: A lesson about fatherland's castrating terrors and motherland's musical pleasures*.

Iconography of banknotes in liberal democratic (mainly European) countries includes a variety of cultural, thus apparently apolitical, references. Frightening images and symbols on bills through which states represented themselves in the past were telling stories assuring money bearers and their users that the government could secure social order and civil satisfaction. After the shake, or even collapse of imperial structures, states could no longer communicate fear, and therefore used on banknotes either feminine icons (i.e., sensual shapes) or music (i.e., musical references), both forms of interchangeable imagination. After World War II, no democratic state in Europe would appeal to traditional symbols of virility and domination, terror or fear, warfare or brutality. Instead, they evoked kindness and attractiveness, and therefore all European states adopted culture to communicate message on their behalf and represented themselves also through musical symbols. From 2002 on, with the implementation of Euro and its generalization through the European Union, history of representation changed again. Still, the power of primitive visual forms strikes back subconsciously, indirectly and covertly.

**Tatjana MARKOVIĆ** (Fakultet Muzičke Umetnosti, Belgrade), *Iconography as a sign: The case of stage-music semiosis about Koštana*.

Theater play *Koštana* by Borisav Stanković (1876–1927) is a story about the Gypsy girl, Koštana, who enchanted with her singing, in the 1880s, inhabitants of the south-Serbian town Vranje. As one of the most popular *komad s pevanjem* (theater play that includes music numbers) in Serbian music since its premiere in 1900, it was performed in several stage productions and with music of different composers (Dragutin/Franjo Pokorni, Petar Krstić, Vojislav Kostić). Besides, the play inspired Petar Konjović (1883–1970) to compose a remarkable opera *Koštana* (three versions: 1931, 1941, 1948), which was staged several times. Since the stage music story was performed in different contexts, an iconographic aspect of the semiosis (*komad s pevanjem*, opera) gains the status of the *sign*. The paper examines iconography in the functional appearances of the sign as an icon, index, and symbol.

**Laura MAURI VIGEVANI** (Università di Pavia, Facoltà di Musicologia di Cremona, Dipartimento di Scienze Musicologiche e Paleografico-Filologiche), *Musical instruments in the Duchy of Milan: The Viboldone's "sala della musica", a painted catalogue of the Sforza age.*

In a little palace belonging to a *humiliati domus* near Milan, connected with the Sforza court, one room was before 1510 completely decorated with a fresco representing about seventy musical instruments which are although not played, arranged in twelve panels according to their performance practice. This *instrumentarium* of the end of the 15th century will be presented together with some other art images of the time where musical instruments are played.

**Sabine MEINE** (Hochschule für Musik und Theater, Hannover), *Cecilia without a halo – Changing musical virtue.*

Music has always played a contradictory role in the interpretation of the Cecilia legend. Because Cecilia turned away from instruments toward singing to her god, music was read both as a rejection from and a turn towards *virtus* which was understood in a religious way. In that respect, Raffael's *L'estasi di Santa Cecilia* set an iconographic standard for the further development of the patron saint of music and for the relationship between musical and moral connotations. As iconography provides information about the interplay of social and musical behavior, especially those paintings of Cecilia are interesting which go beyond the legend and represent a general paradigm shift. In drawings and paintings from the late 16th century on, Cecilia is gradually more frequently shown as an artist, and less often depicted sitting at the organ, but rather at mundane instruments instead. At the same time she maybe seen without her halo. A changing of the norm set in: The musical practice itself becomes the quintessence of *virtus* leading to virtuosity in the end. Some paintings, e.g. of Artemisia Gentileschi and Bernardo Strozzi, show the connection between a virtuoso performing practice, a strengthening artist image and a culture, which develops more extrovert behavior in the course of the 16th century.

**Donatella MELINI** (Cinisello Balsamo/Milan), *Music iconography and museum: Courses and pedagogical principles at the Francesco Borgogna Museum in Vercelli (Italy) on Winternitz's example.*

Taking the advantage of the fact that the Museo Francesco Borgogna in Vercelli displays works of art by Bernardino Lanino and the school of Gaudenzio Ferrari – artists much appreciated by Winternitz – I created several years ago a series of courses conceived as a vehicle for teaching iconography of musical instruments to students and adults of different educational levels. Such lectures – which are not yet widespread in Italian museums – in a similar way as Winternitz's writings, demonstrate the organological characteristics of instruments, their symbolism, and the relationship between the artist and musical world.

**Veronika A. MESHKERIS** (Institute of History of Material Culture, RAN, St. Petersburg), *Indian iconographic sources in musical archaeology of Middle and Central Asia.*

Between antiquity and the early Middle Ages (fourth century B.C. to eighth century A.D.) elements of Indian musical culture penetrated to Middle and Central Asia. Ethno-cultural interactions and mutual influences between Asian peoples and Indian culture should be therefore an important segment of research, particularly regarding the establishment of the chronological, geographic, and typological classification of iconographic sources for instruments and music making. Musical instruments, such as the arch harp, hour-glass shaped drum, and small-barrel shaped drum, originated in the Mesolithic era in India (Central India – Bimbetka Pachmarahi) and spread along the Silk Road including western and eastern China. From India are imported depictions of musicians with the arch harp (Altai, fourth-third century B.C.; Gandharan relief from Merw, second century B.C.), including representing of female musicians (the second-century A.D. Karabulak figurine from Fergana, and the fifth-century A.D. drawing on Chylek bowl from Penjab, Samarkand region) that had been found in Uzbekistan.

The transformation of Indian musical traditions of Buddhist and Hinduist origin spread along the Asian continent, and are apparent in Buddhist scenes depicting celestial musicians (Butkara, Aurtam, Chotan, Kyzil), ensembles in ritual processions (Kushan Mathura reliefs), the Bactrian interpretation of Indian images and instruments (goddess Saraswari with a short lute), the primate musicians of Bharhut stupa found in coroplasties of Bactria and Chotan, the Middle Asian version of Indianized musicians and dances (paintings and wooden sculptures of Penjikent, a bowl from Lajechsh), ritual Indian idiophones (cymbals from Airtam, a bell from Ahina-tepe, a band leer of bells of Shiva Nataraja), and the Indianized three-headed god Vesparakar (a Sanscrit version of Visvakarman) blowing a horn.

**Terry E. MILLER** (Kent State University), *The uncertain evidence of Thai musical iconography.*

Because of the paucity of reliable documents, historical studies in the musics of Southeast Asia have been rare. Miller and Chonpairot's book-length article, "A History of Siamese Music Reconstructed from Western Documents, 1505–1932" (*Crossroads* VIII/2, 1994), includes a consideration of the scarce iconographical evidence from their sources. Besides books, the most prevalent pictorial sources known in Thailand today are the many painted murals found on the walls of certain Buddhist temples both in and beyond Bangkok. The most important are the murals depicting the entire story of the Indian epic *Ramayana* and is found at Bangkok's *Wat Phra Kheo*, the royal monastery known for its "emerald" (actually jasper) Buddha image. This paper examines both the evidence itself and the challenges to reliability based on dating, restorations, and meanings. It also considers evidence found elsewhere in Thailand and Laos.

**Mauricio MOLINA** (City University of New York Graduate Center), *The square drum as a Semitic and messianic symbol in medieval Spanish iconography*.

Literary and iconographical information testify that the square drum, which consists of a piece of parchment stretched and stitched over a square frame, was a popular instrument among female minstrels and Jewish and Islamic communities in medieval Spain. Owing to the instrument's association with women and the "infidel" Semitic cultures, its representation in twelfth- and thirteenth-century Iberian bibles and cathedral portals was, depending on the context, invariably associated either with Judaism and the pagan "Other" or messianic symbolism. The instrument's representation in medieval Christian iconography is the product of an earlier artistic practice of modernizing and secularizing musical instruments mentioned in the scriptures. Since the square drum was played by women and Jews it solved the problem of representing the drum that was mentioned in the Torah, an instrument played mainly by women, and called the *tof* (translated as *tympalum* in the Vulgate). Thus in places like the Pamplona Bibles, it is represented as being played during the adoration of the golden calf and during the fornication of the Moabite women, while the portal of the Cathedral of Burgos depicts it in the hands of one of the prophets of the Old Testament.

**Anno MÜNGEN** (Universität Mainz & Hochschule für Musik, Cologne), *Music iconography of modernism: From the Weimar Republic to Nazi Germany and beyond*.

Ernst Krenek's Opera *Jonny spielt auf* (1927) was one of the key works of the Weimar Republic and German modernism in twentieth-century music. The story of this opera focuses on an American jazz musician's adventures in Paris and other places in Europe. Krenek's work is one of the most distinguished musical pieces reflecting the influence of Americanism and especially jazz on European culture in that period. The embodiment of this important movement in transcultural relations is the musical instrument of the saxophone and the saxophone player himself. Jazz, or what European composers of that era considered to be jazz, not only was looked at as the most authentic American musical art but was also directly linked to the image of the African-American performer. The Universal Edition, Krenek's musical publisher in Vienna, used this symbol of jazz to represent and market his work. The piano score on the cover picks up, not surprisingly, the famous image of both the saxophone and the dark skinned player of this instrument. This image of jazz used by the publishing house as a logo of Krenek's work for marketing and distribution became the icon of German musical liberalism and diversity of the 1920s.

As in any other field of German society after 1933, the Nazis were devoted to the destruction of the existing variety and complexity of culture. The art exhibit of *Entartete Kunst* (degenerated art) was installed to ridicule and reject all art which was considered not to conform with official politics and aesthetics. This art exhibit was followed in 1938 by a parallel undertaking to expose also the "degeneration" of music. The image created for Krenek's

opera was changed accordingly: Ludwig Tersch's poster shows a monkey playing the saxophone wearing an earring and the Jewish star – the logo of "Entartete Musik" from then on. The paper will investigate the story of an image. It will trace back its origins to the history of authentic American jazz and its reception in the Europe of the 1920s. To reveal its different functions and its reception the images of the saxophone player in 1927 and 1938 will be compared. The question to be addressed: how particular images might (and also shall) influence our perspective on music and finally also our reception of music.

**Marie-Claire MUSSAT** (Université de Rennes), *From picturesque to imaginary: An image of Brittany, an iconographic reference of diversification in the French opera of the nineteenth century*.

In spite of their reputation, it is rarely known that *Le Fanal* (1849) by Adolphe Adam, *Le Pardon de Ploërmel* (1859) by Giacomo Meyerbeer, and *Le Roi d'Ys* (1888) by Eduard Lalo are dedicated to and take place in Brittany (French west country). Decor and costumes that have been made for these operas, and even posters for their productions, reveal the picturesque and imaginary influence of Brittany. The vogue for Brittany commenced in the 1830s with publication of engravings and lithographs showing costumes and scenes from Brittany, and was further developed through the publication of collections of folk songs and tales. This wave was also reflected in the visual presentation of editions of piano compositions or compositions for voice and piano dedicated to Brittany. Bearing titles such as "Souvenirs de Bretagne", "Noce bretonne", "Soleil de ma Bretagne", "Les Cheveux de la Bretonne", "Le Biniou", their visual appearance projected both archaic and picturesque. Thanks to the development of lithography, there had been hundreds of them printed. The paper will examine the iconography in these "pièces de genre" and the three mentioned operas, and with the support of iconographic evidence highlight how the transformation from picturesque to imaginary can bring a specific esthetical quality. Considering that very few themes in these pieces were borrowed from the folk music, their visual element appears even more important.

**Nancy NOVEMBER** (Victoria University, Wellington), *Nineteenth-century visual ideologies of Haydn and the string quartet*.

In the nineteenth century, the string quartet arguably became the most revered form of chamber music. Written documents on music of the time, such as treatises and criticism, reveal the dominant aesthetic ideals that have since been associated with the genre: equality, necessity, sufficiency, homogeneity, and purity of voices. Visual documents of the genre, and visual metaphors of the time, reinforce this ideology of the string quartet. The paper will discuss the position of Haydn's works in particular, as viewed through the ideology, considering the dominant visual metaphors that were applied to this composer in nineteenth-century criticism. These reveal a conception of his musical persona in the quartets as predominately cheery and yet distanced.

While writers of the time were certainly establishing an

ideology of the string quartet, their writings also reveal alternative conceptions of the genre. Around 1800, the visual metaphors applied in discussions of the instrumental quartet, especially the figure of the theatrical representation, reveal tensions concerning its expressive mode. These dialectics have arguably been collapsed in more recent perspectives on “Classical” string quartets. Iconography of the time, too, suggests the tricky mediating role of the quartet, between “public” and “private” places, and calls to question traditional quartet historiography. An oil, assumed latterly to be of eighteenth-century origin, shows an idealized “conversational” representation of chamber music-making in the *ancien régime*. Reinterpreted as nineteenth-century satire, it gives us pause to reflect on the visual ideologies that affect our views of earlier string quartets.

**Aurèlia PESARRODONA** (Barcelona), *Pictorial subjects in works by Josep Soler: Dürer and Murillo*.

Josep Soler (b.1935), one of the most important contemporary Spanish composers, was in several occasions inspired by works of Albrecht Dürer (*Das Marienleben* and *Die Grosse Passion*) and Bartolomé Murillo (the opera *Murillo*). In the case of Dürer, Soler did not directly replicate the paintings, but rather followed the manner of expressing the anguish, a concept constantly present in composer’s thought. On the other hand, in the case of *Murillo*, in order to show his ideal of an artist as an intermediary between God and the man, Soler used Rilke’s psychodrama describing the painter to show his ideal of artist.

**Stewart POLLENS** (The Metropolitan Museum of Art, New York), *The Golden Harpsichord of Michele Todini: Evolving perspectives*.

Constructed in Rome around 1670, Michele Todini’s “Golden Harpsichord” was acquired by the Metropolitan Museum of Art in 1902 as part of the Crosby Brown Collection of Musical Instruments. In 1956, shortly after discovering a terracotta *bozzetto* for the elaborately carved outer case of this instrument, Winternitz wrote extensively about the mythological subject of the harpsichord’s case carving (“The Golden Harpsichord and Todini’s Galleria Armonica,” *The Metropolitan Museum of Art Bulletin*; re-published in 1967 and 1979 in *Musical Instruments and Their Symbolism in Western Art*).

In 1990, the author published a technical study of this instrument (“Michele Todini’s Golden Harpsichord: An Examination of the Machine of Galatea and Polyphemus,” *Metropolitan Museum Journal*), which compared Todini’s own description of the harpsichord (*Dichiarazione della galleria armonica eretta in Roma de M. Todini Piemontese di Saluzzo, nella sua habitazione, posta all’Arco della Ciambella*; Rome 1676) with the instrument itself. The author discovered numerous inconsistencies suggesting that the harpsichord may never have been completed or that Todini’s published account was fanciful.

In 2002, Patrizio Barbieri published new archival discoveries about Todini’s Golden Harpsichord (“Michele Todini’s galleria

armonica: Its hitherto unknown history,” *Early Music*). Barbieri uncovered an early inventory and bills submitted by the carver and gilder who made the instrument’s outer case. The description of the free-standing figure of Galatea found in these documents differs somewhat from the figure preserved with the harpsichord as well as the terracotta *bozzetto* discovered by Winternitz. Barbieri concluded that the figure of Galatea at the Metropolitan Museum is not original and that the *bozzetto* preserved in the Museo Nazionale degli Strumenti Musicali in Rome is not a preliminary model but a later production. Barbieri also presented documents regarding Todini’s creditors, who took possession of the Golden Harpsichord and other instruments in lieu of unpaid debts. Barbieri’s conclusions regarding the figure of Galatea will be evaluated in view of the physical evidence provided by the figure and the rest of the instrument.

To be sure, diligent physical investigation and archival sleuthing are providing fascinating insights into Todini’s life and work. Devoid of the seamy details, Winternitz’s original 1956 article presents a more flattering account, though one that enables us to appreciate Todini’s inventiveness and intent.

**Katherine POWERS** (California State University, Fullerton), *Music-making angels in Italian Renaissance painting: Symbolism and reality*.

Emanuel Winternitz rightly observed that angel musicians constitute the largest category of musicians in art of the Renaissance. Iconic Madonna Enthroned altarpieces and Madonna and Child devotional paintings as well as narrative Marian scenes of the Nativity, Assumption, and Coronation depict angels playing lutes, fiddles, lire da braccio, and other instruments, all with physical realism. Such authenticity years ago inspired the question, are the angels depicting true performance practice or are they performing “celestial” music? I have catalogued and studied angel musicians in Madonna subjects from the high Renaissance (ca.1450 to 1530) and have come to believe that, in certain subjects, the angel musicians are also depicting realistic performance practice. The contemporary viewer would recognize not only the angels’ musical instruments and ensembles, but also their repertoire and purpose. This study examines the instrument and performance practice of the angel musician in the Madonna Enthroned paintings of the Veneto, relating their performance to the viewer’s reference point, to musical practice in northern Italy, and to music as the viewer recognized it and understood it.

**Debra PRING** (Goldsmiths College, University of London), *Love, lust and betrayal: The recorder as symbol in the visual arts and music*.

The recorder has an illustrious history of both performance and representation in all the arts. One of the richest veins of research for a musicologist / performer is the use of the recorder as a symbol of sacred and profane love, of marriage – the ultimate harmony – and of excess of these passions. Examples abound from Classical art to the present day, and cataloguing and some

further research has been commenced by a number of writers. The focus of the majority of work to date, however, has been either on visual or auditory symbolism, i.e. symbolism in painting, or in music. It is the intention of this paper to bring together the visual and the audible symbolism of the recorder, focusing on artistic output and repertoire from the late Renaissance through the Baroque period.

**Mary RASMUSSEN** (Durham, New Hampshire), *Music, astrology, and the power of women: Some aspects of sixteenth- and seventeenth-century Dutch and Flemish music iconography.*

An iconographic analysis of Johannes Sadeler's engraving *Crapula et lascivia* (after Maarten de Vos); David Vinckboons's painting *Garden Party*; and Bartholomeus de Momper's engraving *The Parable of the Prodigal Son* (after Hans Bol) will provide the framework for a demonstration of the symbolism associated with the planets Venus and Moon and their children in the context of power of women over hapless males.

**José Antonio ROBLES CAHERO** (Centro Nacional de Investigación, Documentación e Información Musical, Instituto Nacional de Bellas Artes, México), *"Sones", "jarabes" and "fandangos": Popular dance and music in the visual narratives of nineteenth-century Mexican music iconography.*

The nineteenth century witnessed the continuation and development of colonial dance and music in three branches which prevail to present Mexico: ethnic and folk dance, social and ballroom dancing, and theatrical dance. Images depicted by different artistic media and techniques (pencil, canvas, watercolor, engraving, lithography, and photography) show how folkloric and social dancers, as well as popular musicians playing violins, harps and guitars, were represented by Mexican artists and some European travelers, such as Johann Moritz Rugendas (1802–1858) and Edouard Pingret (1788–1875). The realistic or idealized depictions of urban or country landscapes (and "soundscapes") were the social and historical settings of colorful costumes, musical instruments and popular dances as the "jarabe" and parties called "fandangos". These attractive visual sources help music and dance historians to complete their own "picture" commonly based upon historical archives, music scores and literature (novels and short stories). The poetics of the "visual narratives" provided by musical images perhaps becomes the perfect counterpart for the literary and historical narratives provided by writers, travelers and historians of nineteenth-century Mexico.

**Walter SALMEN** (Kirchzarten/Burg am Wald), *Musical scenes in and on town houses from the 14th to the 16th century.*

With the rise of urban culture in the late Middle Ages, patricians, traders, merchants, and craftsmen increasingly built houses matching their social standing. The well-to-do urban people additionally displayed their wealth and standing by means of sumptuously decorated representational rooms and embellished

house facades. The banquet and dance halls decorated with painted banners, friezes, coats of arms, and narrative series of pictures (in Lübeck, Zurich, Diessenhofen am Rhein, and Vienna) as well as houses with painted facades and sculptured friezes (in Reims, Gdansk, Erfurt, Berchtesgaden) frequently feature musical instruments and scenes involving dancing and music making.

**Cristina SANTARELLI** (Istituto per i Beni Musicali in Piemonte, Turin), *Images of King David in manuscripts from Piedmontese libraries.*

Presented will be some unpublished manuscript Bibles, Psalters, and Books of Hours preserved in libraries of Piedmont, and explained the symbolism of King David in the contexts of Psalm 1, Psalm 80, Psalm 97, Tree of Jesse, Penitential Psalms).

**María Elena SANTOS** (Universidad Nacional Autónoma de México), *Musical iconography in paintings of Cristobal de Villalpando.*

Cristobal de Villalpando (ca. 1649–1714) – the most important painter of his time in New Spain (present-day Mexico) – used angels in his paintings in three different ways: as decoration in cathedral spaces; as the singing choir which could be compared to angels in heaven; and to produce visual tensions by defining the space between the real world and Heaven.

During the 17th and the beginning of the 18th century, cathedrals of New Spain were the main ecclesiastic institutions promoting Baroque culture, including music. Solemn ceremonies held in the cathedrals were always accompanied by new musical compositions, which were meant to achieve a pompous performance employing large instrumental ensembles and two or more choirs alternating. Such performances in cathedrals provided Cristobal de Villalpando with ideas for depicting the Glory of Eternity which included angel musicians placed in the limitless space between the world and Heaven. Angel musicians have human appearances: they play real instruments which could have been seen during liturgical ceremonies held in cathedrals. The evidence is provided by two monumental paintings: a dome in the Chapel of the Kings, of Puebla cathedral, and the *Virgen del Apocalipsis*, of Mexico City cathedral.

**H. Colin SLIM** (University of California, Irvine), *Identifying Joseph Weber's singer: Pinxit 1839.*

Barry Brook's elegant and moving dedication of the first volume of *Imago Musicae* (1983) to Emanuel Winternitz (which sadly also became the great scholar's obituary) requires no modification, save in one respect. Winternitz's astonishing breadth of interests in ancient and Renaissance art and in music and musical instruments of all periods also extended to beautiful women. Thus a signed and dated German portrait from the early 19th

century of a generously figured woman which has just come to light after years of private ownership in the U.S.A. seems particularly apt for a paper devoted to Winternitz's memory because the portrait also features unmistakable references to the ancient world, plus a musical inscription by the most renowned composer of 19th-century opera classicism, a composer about whom Winternitz himself once wrote.

Several aspects of this portrait, its creator, and its subject, cry for investigation: province; the career and oeuvre of its rather obscure painter including his possible interests in music; the source of the musical notation in his portrait; and, above all, of course, a plausible identification of the portrait's subject who is not named. Knowledge of the music inscribed by the painter greatly assists in refining any search for his subject and limits it to about four women. This search must then be further refined by means of contemporaneous images of the possible subjects. But here must suffice daguerreotypes, paintings, drawings, lithographs, sketches and other visual media even though such images can only provide useful, rather than conclusive, identification of the portrait's subject. Finally, having made a tentative identification and with some knowledge of her career, the investigation can more confidently explore the painter's treatment of his subject, from which several observations can be ventured about her around the time he executed the portrait.

**Dujka SMOJE** (Université de Montréal, Faculté de Musique), *"The Well-Tempered Clavier" in Jakob Weder's painting.*

This presentation explores the way in which the Swiss painter Jakob Weder (1906–1990) conceived his *Farbsymphonien*, 51 abstract paintings based on music by 18th- and 19th-century composers (Gluck, Händel, Schubert, Schumann, Brahms), and with a special attention for scores of J.S. Bach.

Bach's influence in modern painting and music has been continuous since the end of the 19th century. Artists like Kadinsky, Kupka, Delaunay, Van Doesburg, and Klee – most of them protagonists of non-figurative painting – found in his scores a model and inspiration, seeking first of all to transpose onto canvas his compositional and structural devices.

Weder's paintings remain within this trend. His *Farbsymphonien* were a lifelong project, spanning over 40 years of theoretical research and chemical experiments with colors and light. Many years of patient effort resulted in this objective, material basis; he developed color and grey scales based upon visual mixing proportions, which can be divided into an almost limitless number of equidistantly spaced – "tempered" – intervals. Weder's aim was to formulate objective statements about colors, based on relationships which could be represented mathematically. He created a "tempered tuning" for colors analogous to that in music, resulting in internal relationships which form the material basis of the painter's work. His investigations in the field of color gave a rational basis to the creative process, which followed thematic ideas, subjective and psychological interpretations, and musical models.

Bach's music brought to Weder the first idea for the conception of the well-tempered clavier of color shades, a tool he used later for the transposition of the musical score on the canvas. In the last decade of his life, it was on this "keyboard of colors" that Weder developed the major group of paintings, his *Farbsymphonien*. Although founded on musical scores – almost half of them based on works of J.S. Bach – they are not just inspired by music, indeed they are not even metaphorical illustrations of musical works. Rather they trace an original path in the relationship between painting and music. "I have long wanted to create symphonies with colors, just as it is done in music with sounds." (Weder, 1985)

What is the secret of Weder's *Color Symphonies*? The aim of this paper is to go beyond the visible aspects of Weder's painting in order to understand the invisible side of the pictures. The viewer may not be aware of it, but beyond the artistic investigations, there is also a search for universal laws and for order behind the painter's choices and decisions. Just as it is in Bach's *Well-Tempered Clavier*.

**Robert STARNER** (Albuquerque, New Mexico), *Two Mexican bajones: Double reed iconography in rural Michoacán.*

Murals from the adjacent Purépeche Indian villages of Cocucho and Nurio offer two unique examples of *bajón* iconography from the seventeenth and eighteenth centuries. The *sotocoros* of both churches divide into rectangles that enclose figures of angelic musicians and heliographic representations. The murals in Nurio, dating from 1639, were possibly painted by a disciple of Baltasar de Echave Orio (d.1623) and have a formal, mannerist vocabulary unique to Michoacán. They tell a didactic story of Saint Augustine and Saint Mary Magdalene, two great sinners redeemed by their faith. Supporting this didactic story are eleven angelic musicians comprising an orchestra that forms two opposing choirs of wind and string players mixed with singers. Cocucho's murals from the 1760's have a singular folk-Baroque quality. Copied on the pattern established in Nurio, we see six archangel musicians forming two choirs of wind and string players lead by the bajonista. The murals were possibly a gift from Don Fr. José Cayetano Vital Moctezuma, local *encomendero* for the area, Bishop of Chiapas and a direct descendent of Emperor Moctezuma. The archangels are in militaristic garb, with parallels to South American counter-reformation *arcabuceros* found in neohispanic art, flanking a center panel that portrays the dance of Santiago de Matamoros defeating the Moors at the battle of Clavejo and performed yearly in the village. The Santiago iconography sends a complex message that juxtaposes the Spanish counter-reformation against the anti-cleric, anti-Spanish sentiments of the indigenous Purépeche for whom Santiago was a symbol of cultural resistance against the encroaching Spanish-speaking mestizo culture. These murals provide us with pictures of the musical life of two small rural Mexican communities raising questions of *bajón* performance practice, organology, the musicians, and how the indigenous people of that time viewed European concepts of music, religion, and politics.

**Valery A. SVOBODOV** (Rossijskij Institut Istorii Iskusstv, St. Petersburg), *The evolution of three-stringed fiddle into two-stringed rebec*.

The Ionian mode was the easiest to finger on a medieval three-stringed fiddle: the performer's left hand takes a natural position on the string with the distance between the first and the second fingers equal to one tone, and between the second and the third fingers equal to half tone. In a drawing discovered by K. Gerz dating to the fifth century A.D. (Bruxelles, Bibliothèque Royale Albert I<sup>er</sup>, Ms 10074) one can see a siren playing a three-stringed chordophone pizzicato. The fingers of her left hand are on the middle string in tetrachord position of the Ionian mode. The lower string is the siren plucking with her right forefinger. Thus, when playing the octave scale in fourth/fifth pitch structure c-g-c<sup>1</sup> of the three-stringed fiddle, it is evident the fingering advantage of the two-stringed rebec of fifth structure c-g. The third finger might be used to double the height of the upper fiddle string, which disclaims the interval structure of its pitch. A fragment of an instrumental folk tune from an ancient manuscript in W.S. Rockstroë's transcription corresponds completely to the texture-fingering stereotype of the siren in the picture found by K. Gerz.

**Björn R. TAMMEN** (Vienna), *The sacred and the profane: Music in the margins of late medieval books of hours*.

When Emanuel Winternitz published in 1958 and 1965 respectively his articles *Bagpipes for the Lord* and *Musicians and Musical Instruments* in the *Hours of Charles the Noble*, both musical iconography and art historical interest in the margins of medieval art were still in its infancy. Although Lillian M.C. Randall catalogued the *Images in the Margins of Gothic Manuscripts* in her magisterial study (1966), it was not before the 1990s that art historians dealt with marginalia on more than a topical level and developed a refined contextual approach (e.g., Michael Camille, *Image on the Edge: The Margins of Medieval Art*, 1992). The paper, founded upon a research project *Musical Imagery in the Illuminated Manuscripts of the National Library at Vienna* deals with the multiple functions of music-pictorial marginalia in some of the most splendid French and Flemish *Livres d'heures* of the 15th century (among others, cod. 1855, cod. 1856, cod. 1857). It will emerge that the sacred and the profane are not as opposed as Winternitz supposed, but intertwined in multifarious ways.

**Susan E. THOMPSON** (Yale University Collection of Musical Instruments, New Haven), *Hautboists in service to crown and state as depicted in Dutch etchings and engravings, 1672-1702*.

Military histories and manuals of the late seventeenth century contain numerous depictions of trumpeters, kettledrummers, and tambourists but surprisingly few of hautboists, despite their having been employed in many sovereigns' households and armies. Because the iconographic evidence is scant, historians have tended to rely on manuscript or printed source material

in establishing the roles assumed by double reed players of this period (when the term 'Hautboists' collectively referred to players of the shawm, hautbois, dulcian, or bassoon). Those who served directly under a monarch or member of the aristocracy provided music for elegant entertainment and ceremonious occasions, whereas those attached to regiments in the field supplied music for daily drills and exercises and for camp life amusement decidedly less genteel. This presentation addresses the function, dress, and instruments of hautboists in both courtly and military contexts through depictions that heretofore have not been cited or discussed in the music-organological literature. It also seeks to explain why double reed players as a group do not seem to have captured the late-seventeenth-century artist's eye.

**Marco TIELLA** (Accademia di Musica Antica, Rovereto), *Old armor decorated with figures of musical instruments*.

Although many figures of musical instruments are visible on armor, old portals, and pilaster strips, this subject has neither been sufficiently highlighted in the vast scholarship related to history of armor nor in musical iconography. The number of iconographical sources (paintings, engravings, frescoes) from the period when armor was decorated is rather limited and the iconographical repertoire may be significantly enriched if we include in it also decorated armors.

Instructions for armor makers about representing allegorical figures with musical instruments could be found in treatises on painting published around the end of the 16th century. They include directions for painters about choosing the objects which were supposed to be integrated into the decoration of whichever kind of artifacts – from buildings to tools. A few of them provide indications regarding the use of representations of musical instruments. The most usual instrument types engraved on armor will be outlined and a brief catalogue of represented figures will be presented.

**Patrick TRÖSTER** (Musikinstrumenten-Sammlung, Historisches Museum Basel), *Which kind of trumpet played the "menstrel de trompette" in Late Gothic alta bands?*

Iconographical evidence of the late-Gothic alta bands indicate that a single natural trumpet could have been played together with shawms since around 1370/80. Early-Renaissance artworks, from about 1420/30, show that this instrument had been substituted by a slide trumpet. Archival references indicate that a single trumpet player performing together with loud minstrels could be traced back at least until 1380. The question is what kind of trumpet used this "menstrel de trompette" before the invention of the slide trumpet?

**Mario VALENTE** (UCLA Medical School, Los Angeles), *Disdéri and the carte de visite photographs of Verdi*.

André Adolphe Eugène Disdéri was born in Paris on 28 March 1819 to a cloth merchant. He decided not to follow in his

father's footsteps but instead studies draftsmanship without much success. Between 1837 and 1840 he got a position as an actor at the Théâtre de Grenelle. The theater underwent many financial problems and his acting career was no more successful than his artistic career. However, both of these ventures were to have an influence on his career as a photographer. For a short period of time he moved to Brest and began to make daguerrotypes. The political unrest leading to the rise in power of Napoleon III led to economic and social changes and he then moved to Paris. In November 1854 he patented the *carte de visite* photograph. Initially the photographs were pasted on the back of the *cartes de visite*, however, no such examples have ever been located. The earliest *carte de visite* photographs date from about 1858 and are mounted on a cardboard backing which gives information about the photographer, his studio and whatever medals his work has earned. From 1858 until about 1870 the *carte de visite* photograph became the main medium for portraits. By 1870 the cabinet photograph took over and this coupled with the chaos resulting from the Franco-Prussian war caused major financial upheavals and Disdéri went bankrupt. He tried to recover but never succeeded. For a short period of time he went to Nice but came back to Paris and died destitute in Saint Anne's Hospital in Paris in 1889. Disdéri's photographs were made on a collodion plate in sets of six, eight, or ten. The photographs could be then cut and mounted. He himself wrote several books describing the process. Various *cartes de visite* of Verdi will be presented.

**Ellen VAN KEER** (Center Leo Apostel, Brussels Free University), *The ancient Greek myth of Marsyas: The curse of the aulos and the blessing of mythological iconography*.

The paper studies a few textual and many visual sources of the ancient Greek myth of Marsyas from a combined musicological and mythological point of view. The aim is double: (a) to demonstrate the relative autonomy and mutual complementarity of visual and textual sources; and (b) to evaluate the position of mythological sources in music history and of musical sources in the history of religion. Music history typically studies "historical" sources and it is traditionally mainly concerned with musical practice, instrumentation, notation, theory and philosophy, i.e. musical "art". Ancient Greek culture produced the first literary texts and theoretical treatises on music – the first "historical" music. But its *mousikè technè* exceeded our historical concept of music. It wasn't mere tonal art but a complex activity also comprising song and dance. It was no distinguished form of art but a fundamental socio-cultural practice also fully embedded in religious life. Greek music history thus cannot restrict itself to the traditional "historical" study of music, to the canonical "historical" sources, nor to the purely "historical" study of musical myths. Myths indeed root in historical reality, but they are essentially religious realities. The musical myths reflected and shaped socio-religious conceptions, ideas, values and attitudes of music, which were determined by and determining for music-religious customs and practices. They were an essential part c.q. primary sources of ancient Greek religious and musical life. These were intrinsically interrelated. Music is however rather exclusively studied in Greek music history, i.e. excluded from the history of Greek religion.

Only adequate study of the musical sources in the history of religion and of mythological sources in music history can lead to a more plausible understanding of music, religion and their connection in ancient Greek culture. This case is made for the myth of Marsyas and the music of the aulos.

**Nina VASSILIEVA** (Saint Petersburg University, Faculty of Oriental & African Studies, Department of Central Asia and Caucasus), *Musical ceremonies in the iconography of Nowruz on the materials of eastern toreutics and coroplastics of the pre-Arabian Central Asia*.

In the art of ancient Iran and neighboring Iranian speaking countries the composition was strictly canonized, with subjects and compositions repeated in various forms of art. The traditions of the Sasanian art canon were reflected the most brightly in toreutics (on golden and silver housewares). Records show that musicians, dancers, and singers were participating in the celebration of Nowruz – the traditional agricultural ceremonial and calendar holiday in Iran, connected with the vernal equinox and the beginning of New Year (Kisravi, the ninth century).

The expensive golden and silver housewares, decorating the convivial banquet tables, had a special significance and represented a sign of the respect. A convivial composition – iconography of which is repeated with some variations on three plates – is depicted on two silver plates kept in the Hermitage Museum (Iran, the beginning of the eighth century) and the British Museum (Late Parthian period). They portray a king sitting in the center of a circle. On his head is a crown; in one hand he is holding a convivial bowl, and a flower of lotus in the other. Before the king (on the left side of the plate) are sitting two musicians with their legs bent. One of them is singing, accompanying himself on the harp, and the other is playing a flute-like instrument. The image of the king is surrounded by three male figures (behind, below, and above the plate). The third one is a figure of a flying genius (good-desirer), stretching a garland with a crescent above the central figure. Below the plate is a burning fire and a tripod with jars around it. The free field of the plate is filled with pictures of flowers and hearts. On the second Hermitage plate (Merv, the beginning of the ninth century) musicians playing wind and stringed instruments are placed on both sides of the central figure. On a plate from Iran, kept in the British Museum, is represented the same set of details and figures of musicians playing a wind instrument (a curved horn *carney*), and short lute.

Particularly interesting are the jars depicted on a plate, which had a specific significance in the Nowruz celebration. The silver jars at the Hermitage (Iran, the fifth to seventh century), which has canonical depictions of dancing women holding in their hands things symbolizing the ceremonials of this Zoroastrian festival, are undoubtedly connected to the Nowruz celebrations. The musicians, depicted on the plates, have a direct resemblance to the terra cotta figures of the musicians from Afrasiab (Sogd, the first to fourth century), who played role of the original home idols, being broken "for good luck" in the day of Nowruz (Narshakhi, the twelfth century). Comparing the images of musicians on the

plates with the terra cotta figures, we find the common features in costumes, in the instruments of the same type, and even the ethnic similarities. Hence, the materials of the various forms of art introduce the most valuable source for the study of the history of music and musical ceremonies of the Iranian speaking regions.

**Heinz-Jürgen WINKLER** (Hindemith-Institut, Frankfurt am Main), *Paul Hindemith, Emanuel Winternitz and Collegium Musicum*.

Paul Hindemith's artistic personality is distinguished by a truly unique versatility. He was not only one of the outstanding violists of his generation, but also for a long time considered to be the leader of the musical avant-garde. He was a pioneer in the dissemination of contemporary music as an organizer of the Donaueschingen Music Days. His professorships in composition, music theory and musicology enabled him to gain varied pedagogical experience. His theoretical and aesthetic writings reveal the high level of his activities as a creative artist. Hindemith first came into contact with the early music in 1922. He discovered the viola d'amore as an instrument for his own concert use, playing it during the following years in numerous performances, ranging from solo appearances and chamber music to orchestral concerts. Moreover, he himself composed two works for the viola d'amore. Starting in 1927, he led courses in historical performance practice on period instruments from the collection of the German musicologist Curt Sachs, kept at the Berlin Music Academy. At Yale University in New Haven, where he began teaching in 1940, he soon took over the leadership of the Collegium Musicum as well. He prepared concerts with his students; these served as musical illustrations of his courses in the history of music theory. In order to enable this ensemble to perform on original instruments, Hindemith made contact with Emanuel Winternitz, the curator of the Metropolitan Museum of Art's Musical Instrument Collection. Through Winternitz's support, the Collegium Musicum under the direction of Paul Hindemith became an important institution for the cultivation of historical performance practice.

**Mingmei YIP** (New York), *Women qin players: Gentry women, courtesans, nuns*.

Traditional China placed great value on the four refined arts of music, chess, calligraphy, and painting. In this standard list, music generally refers to the *qin* (ancient seven-stringed zither). However, under the sway of Confucian ideology, education for the wives of literati was discouraged, as expressed in

the proverb, "Women with no talent are virtuous". Yet "*cai nu*" (talented women) were also extolled, suggesting that society was not of one mind about the place of women in the arts. The scholar-official class seems to have been more liberal regarding the education of daughters and concubines than of their first wives. However, despite admiration expressed in some sources for accomplished women, many *qin* manuals stated that women should not play it. In music, particular instruments tended to be assigned to particular social classes. The pipa was associated with folk musicians and prostitutes; gentry women generally played the *qin*, though privately in the inner chambers of their husband's households. However, the *qin* was also played by *Mingji*, courtesans of the highest rank, comparable to the geisha of Japan. Contemporary China has seen a great revival of interest in *qin* playing; now women from all walks of life play this instrument. Recently both Buddhist and Daoist nuns have begun to study the *qin*. A particular attraction of the *qin* is its association with scholarly self-cultivation. In this paper – illustrated with Chinese paintings and old photographs – I will discuss lives of women *qin* players, the settings where they interacted with their audiences (inner chambers, green pavilions, temples), and the influence of the *qin*'s philosophy on their lives.

**Beatriz ZAMORANO NAVARRO** (Centro Nacional de Investigación, Documentación e Información de las Artes Plásticas, Instituto Nacional de Bellas Artes, México), *Brush and harmony: From rural life to suburban popular music in the works of two twentieth-century Mexican artists*.

During the first half of the 20th century and within the context of the post-revolutionary cultural movement, the representation of popular music acquired a significant place in Mexican pictorial output as part of a trend to endow popular tastes and customs with a renewed value. Two important moments of musical depiction can be seen in works by the outstanding Mexican artists Francisco Goitia (1882–1960) and José Chávez Morado (1908–2002). Chávez Morado's works show images related to Mexican rural life, while those by Goitia picture the suburbs of post-revolutionary Mexico. Three relevant examples by each artist will be analyzed taking into account their social and historical contexts, in order to show how these six works respond to an important period in Mexican art and culture by means of the portrayal of popular music. Through their personal styles these original artists created two different but complementary iconographical visions of the nationalistic visual discourse which flourished in Mexico from 1920 to 1950.

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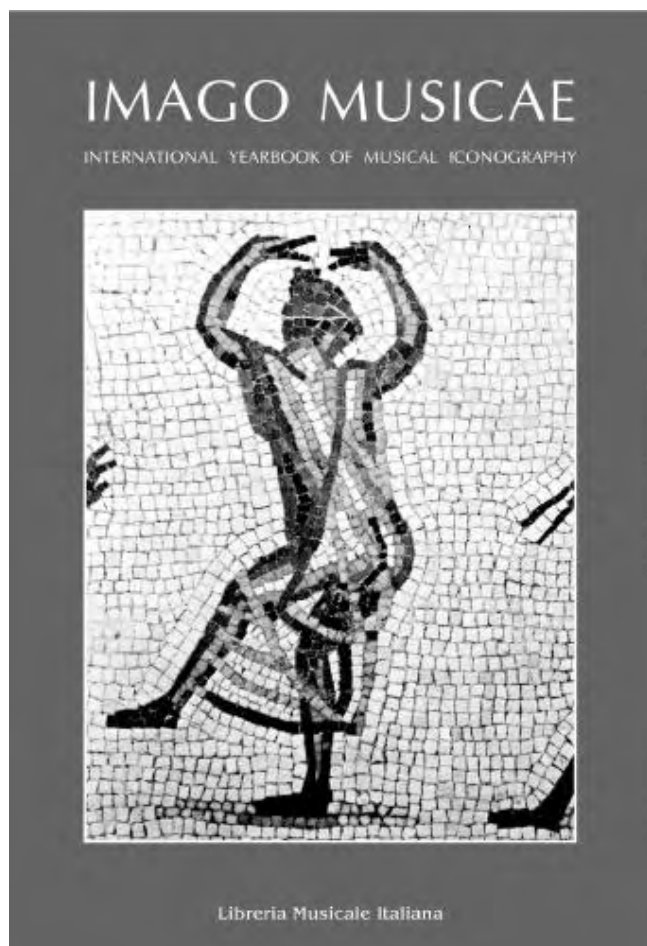
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- <sup>3</sup> Daniel Hertz, “A 15th-Century Ballo”, in: Jan LaRue (ed.), *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (New York: Pendragon Press, 1978), 359-375.

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**MUSIC, WORDS, AND IMAGES**  
**Essays in Honour of Koraljka Kos**

Edited by Vjera Katalinić & Zdravko Blažeković

Koraljka Kos belongs to a group of musicologists who established the modern music scholarship in Croatia, and as the long-time professor at the Music Academy in Zagreb she gave Croatian musicology its critical direction during the 1970s and 1980s. She published on all aspects and periods of Croatian music history, producing pioneering studies in music iconography, the history of Lied, Renaissance music, and early-20th-century music. She has been active in RIDIM since its founding and served as a member of RIDIM's first commission *mixte internationale*. This collection of essays has been published on the occasion of her 65th birthday.

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