

Association Répertoire International d'Iconographie Musicale (RidIM)

16TH INTERNATIONAL CONFERENCE THE MUSICAL SALON IN VISUAL CULTURE

Rimsky-Korsakov Museum | St. Petersburg, Russia
7-9 September 2016



RidIM

Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale



International Musicological Society
Study Group on Musical Iconography



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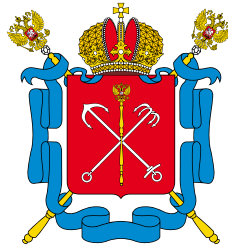
In collaboration with
Study Group on Musical Iconography, International Musicological Society (IMS)
Center for New Technology in the Arts "Art-parkING," St. Petersburg

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SUPPORT

Association Répertoire International d'Iconographie Musicale (RidIM) thanks Санкт-Петербургский государственный музей театрального и музыкального искусства (State St. Petersburg Museum of Theatre and Music) for hosting the conference, the Комитет по культуре Санкт-Петербурга (Committee of Culture of St. Petersburg) for the generous financial support, and the Центр современных технологий в искусстве «Арт-парКИНГ» (Center for New Technology in the Arts "Art-parkING").



WELCOME ADDRESSES

Prof Dr Antonio Baldassarre
President, Association Répertoire International
d'Iconographie Musicale (RIDIM)

Dear Colleagues and Friends,

Добро пожаловать в Санкт-Петербург! Welcome to St Petersburg! Please accept my warmest welcome to the 16th International Conference of Association Répertoire International d'Iconographie Musicale (RIDIM). This year's Conference is dedicated to the musical salon in visual culture, and has attracted submissions from a large number of scholars from throughout the world. The topical and methodological range of the papers that were selected, reflects not only the international scope of this Conference, but also the diversity and pluralism of research into the iconography of music, dance and the dramatic arts. This depth and breadth provides a framework for multi-fold and interdisciplinary discourse, as much as promoting the intellectual examination and exchange of topics related to music, dance and the dramatic arts in visual culture.

This Conference, as evidenced in the submitted abstracts, promises to extend the discourse on the musical salon that is still prominently shaped by specific nineteenth-century topics and the historiography of this century, in four different directions. Firstly, the presentations will cover the utilisation of diverse source material that moves beyond the traditional forms of painting and drawing, and includes musical albums, prints, photographs and movies. As a matter of course, such diverse source material serves to enrich methodological and topical issues. Secondly, the presentations significantly widen the scope of the subject area, by examinations of the musical salons in centuries prior to the European nineteenth-century and beyond the usual Western contexts, and by challenging the very definition of the term "salon." Thirdly, the historiography of the salon as presented in this Conference will not only include and reflect, but also critically examine, perspectives of historical musicology well as those of feminist, gender and cultural studies, and the relationship between the salon and the public sphere, including considerations of the salon as an architectural and performing space. Fourthly, the musical salon is not only treated as a forum for specific social and cultural agendas and narratives, but also as an object of aesthetic and cultural examinations within other media.

As much as—at first glance—maybe Paris, Berlin or Vienna may have provided a potentially enriching frame for a conference dedicated to the musical salon, St. Petersburg is not only equally, but also seems to be ideally suited for such a conference, particularly due to the city’s public and private musical heritage, one that is so often neglected outside of specific studies of Russian music culture. This is even more so for a Conference that explicitly aims to examine, extend and challenge embosomed discourses on the musical salon. I am therefore particularly grateful to Dr Lidia Ader, Senior Researcher at the Rimsky-Korsakov Museum, for the generous invitation to hold the Sixteenth International Conference of Association RiDIM in St. Petersburg, and for her commitment as Chair of the local organising committee to the realisation of it from the very first day, including all concerts and receptions that we will enjoy. I would also like to express my sincere gratitude to Prof Dr Nicoletta Guidobaldi, the Chair of the Study Group on Musical Iconography of the International Musicological Society, who enthusiastically welcomed my idea to organise this Conference as the first joint event between our two organisations.

The Conference is the result of the support of so many. Thus I would like to extend my thanks to all members of the programme committee, i.e. Dr Lidia Ader, PD Dr Dorothea Baumann, Prof Dr Zdravko Blažeković and Prof Dr Nicoletta Guidobaldi, as well as all members of the local organising committee, i.e. Lidia Ader, Natalia Metelitsa, Nina Kostenko, Olga Valikanova, and Irina Yaroslavtseva. My sincere gratitude also goes to Dr Debra Pring, the Executive Director of Association RiDIM, for having worked with great enthusiasm and no complaints through the huge variety of often time- and energy-consuming tasks she was exposed to during the organisation of this Conference.

I extend my deepest gratitude to Prof Dr Natalia Ogarkova, Prof Dr Jolanta T. Pekacz, and Chris Price, for having accepted the invitation to deliver keynote lectures. And finally, I am also very grateful to the Rimsky-Korsakov Museum, the State St. Petersburg Museum of Theatre and Music, the Committee of Culture of St. Petersburg, the Center for New Technology in the Arts “Art-parkING,” the Shermetev Palace and the International Musicological Society that have so kindly consented to support the Conference with staff, logistics, venue, and finances.

Finally, I wish you, dear Colleagues and Friends, a very exciting Conference that—I am convinced—will turn out to be an academically inspiring and socially enjoyable experience.

Special and cordial greetings
Prof Dr Antonio Baldassarre

Dr Lidia Ader

Senior Researcher, St. Petersburg Museum of Theatre and Music,
Rimsky-Korsakov Museum

Dear Colleagues,

We are very happy to greet you here in the Rimsky-Korsakov Museum, where the 16th International RIDIM Conference takes place. From 7th to 9th of September, more than 50 guests gather together to discuss the key topic of this meeting: *The Musical Salon in Visual Culture*. The Rimsky-Korsakov Museum is a branch of the St. Petersburg Museum of Theatre and Music. It is part of a union of five museums, all of which were in some way connected with the tradition of musical salons: The Sheremetev Palace, The Museum of Actors Samoilov, Shaliapin House-Museum, The Museum of Theatre, and, finally Rimsky's, are central to the St. Petersburg traditions of 19th-and 20th-century music culture.

The Rimsky-Korsakov Museum is a pearl of the city. Inside the museum, you will find only original furniture, composer's belongings and memorable things. Beginning in 1893, the family invited musicians, poets, writers, composers and painters here on a weekly basis. And, of course, Korsakov's Wednesdays of Concerts—famous regular salons, organised on Zagorodny prospect on alternate weeks. Thus it is not by chance that the organisers chose this place for the Conference, the focus of which is the tradition of the musical salon. The other aspect of the Conference interests refers to Museum activities. For decades, The Rimsky-Korsakov Museum has welcomed researchers from all over the world. Within this pool of scholars, many had taken part in conferences with special interest in composer iconography, and we were pleased to invite their contribution.

During the three days of our Conference, we present different aspects of musical salon iconography—space with its specifics, salons at the court and aristocracy, organology, as well as challenging the very ontology of iconology itself, with special tribute to Russian salon history.

I wish all delegates fruitful days, that will be enhanced with a unique performance of the opera *Mozart and Salieri* by Rimsky-Korsakov In the memorial living room of Rimsky's Apartment and Musical Salons.

With warm greetings
Dr Lidia Ader

PROGRAMME COMMITTEE

Lidia Ader

(Chair) Senior Researcher, Rimsky-Korsakov Museum, St. Petersburg

Antonio Baldassarre

President, Association RIdIM and Professor, Lucerne University of Applied Sciences and Arts

Dorothea Baumann

Associate Professor Emerita, University of Zurich

Zdravko Blažeković

Director, Research Center for Musical Iconography, The City University of New York

Nicoletta Guidobaldi

Chair, Study Group on Musical Iconography, Professor, Università di Bologna

LOCAL ORGANISATION COMMITTEE

Lidia Ader

(Chair) Senior Researcher, Rimsky-Korsakov Museum

Natalia Metelitsa

Director, State St. Petersburg Museum of Theatre and Music

Nina Kostenko

Head, Rimsky-Korsakov Museum

Olga Velikanova

Head, Sheremetev Palace

Irina Yaroslavtseva

Deputy Director, State St. Petersburg Museum of Theatre and Music

With collaboration of **Alexei Kossykh**

Research Assistant, Collegium Organologicum Boreale

KEYNOTE SPEAKERS

Prof Dr Natalia Ogarkova

Российский институт истории искусств, Сектор музыки
(Russian Institute of Art History, Music Department)

Prof Dr Jolanta T. Pekacz

Dalhousie University

Chris Price

Senior Lecturer, Canterbury Christ Church University

GENERAL INFORMATION

REGISTRATION

6 Sept 2016, 16:00-18:30, Rimsky-Korsakov Museum,
28 Zagorodny Prospekt

CONFERENCE VENUE

The open and closing ceremonies as well as keynote lectures and paper sessions take place at the Great and Small Concert Halls of Rimsky-Korsakov Museum, 28 Zagorodny Prospekt

FAREWELL RECEPTION

Novotel St. Petersburg Centre Hotel, 3a Mayakovskogo str

SOCIAL PROGRAMME

7 Sept 2016, 14:15-14:45

Guided Tour Rimsky-Korsakov Museum

7 Sept 2016, 18:30

Concert and Cocktails, Rimsky-Korsakov Museum:

Моцарт и Сальери (Mozart and Salieri), 1897, one-act opera by Nikolay Rimsky-Korsakov after Alexander Pushkin; concert performance; Vladislav Mazankin (Mozart), Vladimir Feliauer (Salieri), Nina Chukovskaya (piano), Daria Modzalevskaya (stage director), Olga Vorobieva (chair).

By invitation only.

8 Sept 2016, 19:00

Concert Sheremetev Palace, 34 Naberezhnaya Reki Fontanki

Collar Pearl of Fontanniy Dom. Concert for the Emperor

First concert of the cycle "Petersburg Musical Salon".

Performers: Sheremetev Men's Choir (Valery Ryaznov, Artistic Director);

Ensemble of Early Music "Novaya Gollandiya"

9 Sept 2016, 19:30

Farewell Reception, Novotel St. Petersburg Centre Hotel, 3a Mayakovskogo str

10 Sept 2016, 11:00

Excursion: Shostakovich Memorial Museum-Apartment, 9 Marata Street

(meeting point: entrance to the museum)

MAPS

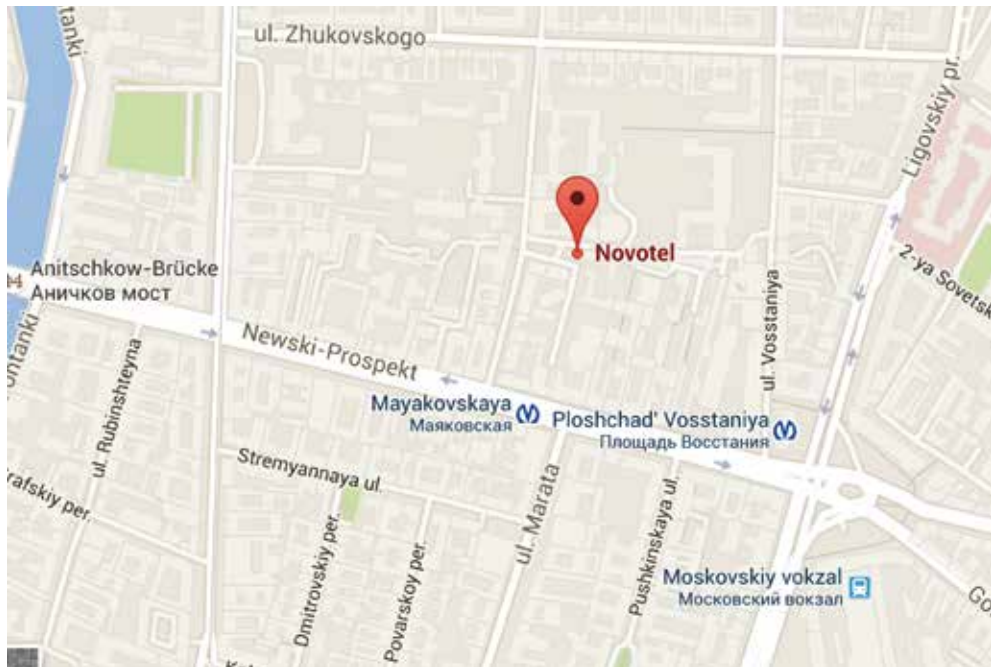
Rimsky-Korsakov Museum, 28 Zagorodny Prospekt



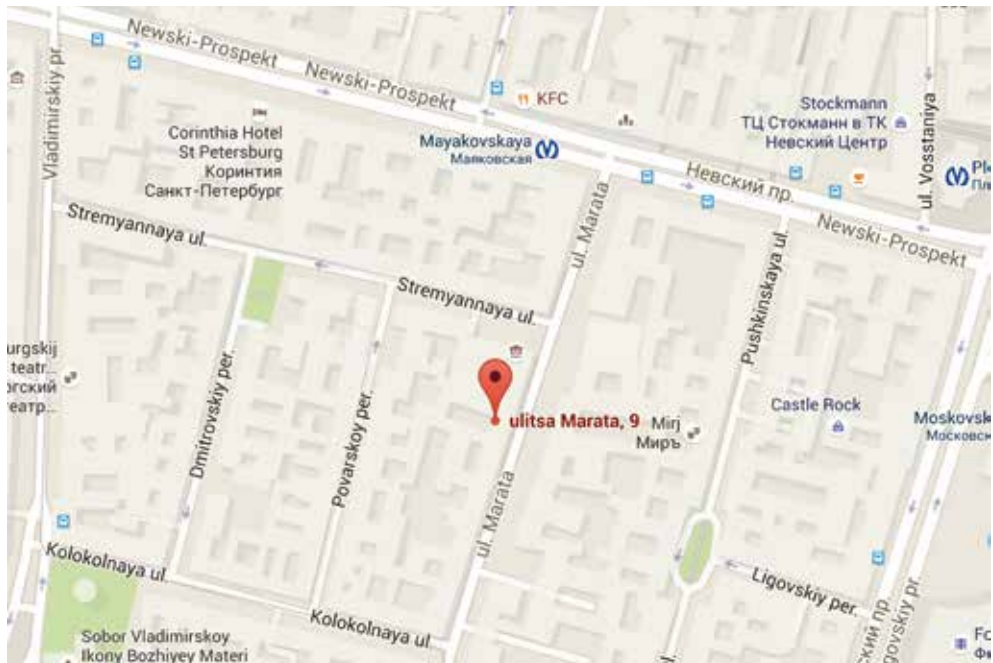
Sheremetev Palace, 34 Naberezhnaya Reki Fontanki



Novotel St. Petersburg Centre Hotel, 3a Mayakovskogo str



Shostakovich Memorial Museum-Apartment, 9 Marata Street





H. Maneva

CONFERENCE PROGRAMME

Association Répertoire International d'Iconographie Musicale (Ridim)

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Rimsky-Korsakov Museum | St. Petersburg, Russia
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WEDNESDAY, 7 SEPTEMBER 2016

09:00-09:20	Rimsky-Korsakov Museum 28 Zagorodny Prospekt	OPENING CEREMONY WELCOME ADDRESSES
	Great Concert Hall	<p>Nina Kostenko Head Rimsky-Korsakov Museum</p> <p>Antonio Baldassarre President Association Répertoire International d'Iconographie Musicale (RiDIM)</p> <p>Dinko Fabris on behalf of Nicoletta Guidobaldi Chair IMS Study Group on Music Iconography</p> <p>Lidia Ader Rimsky-Korsakov Museum; Chair Local Organisation</p>
09:30-10:00	Great Concert Hall	OPENING ADDRESS
		<p><i>Researching into the Iconography of Music Today: Challenges, Risks and Opportunities</i></p> <p>Antonio Baldassarre President, Association Répertoire International d'Iconographie Musicale (RiDIM) Introduction: Lidia Ader</p>
10:00-11:00	Great Concert Hall	<p>KEYNOTE LECTURE 1</p> <p><i>The Salon in Russia in the First Half of the Nineteenth Century: The Musical and the Visual as a Form of Communication</i></p> <p>Natalia Ogarkova Российский институт истории искусств, Сектор музыки (Russian Institute of Art History, Music Department) Introduction: Antonio Baldassarre</p>

WEDNESDAY, 7 SEPTEMBER 2016

11:00-11:30 COFFEE BREAK		
11:30-13:00	<p>SESSION 1: (Great Concert Hall) RUSSIAN MUSIC SALON CULTURE Chair: Olga Manulkina</p>	<p>SESSION 2: (Small Concert Hall) MUSICAL INSTRUMENTS Chair: Dorothea Baumann</p>
11:30-12:00	<p><i>The Salon (?) of Nadezhda von Meck</i> Simon Morrison Princeton University</p>	<p><i>Unconventional Instruments in the Early Romantic Salon: New Iconographical Evidence</i> Sam Girling The University of Auckland</p>
12:00-12:30	<p><i>The Musical Salon at the Court of Grand Duchess Elena Pavlovna of Russia in the 1860s</i> Andrew Alexeev-Boretsky Санкт-Петербургская государственная консерватория имени Н. А. Римского-Корсакова (Rimsky-Korsakov Saint Petersburg State Conservatory)</p>	<p><i>An Instrument for the Tsar</i> Arnold Myers Royal Conservatoire of Scotland</p>
12:30-13:00	<p><i>St. Petersburg Musical Salons as Reflected in the Life of the Sheremetev Family: Visualisation of the Historical-Cultural Space as One of the Methods of Formation of the Museum</i> Olga Velikanova Санкт-Петербургский музей театрального и музыкального искусства (St. Petersburg State Museum of Theatre and Music)</p>	<p><i>Keyboard Instruments in St. Petersburg Musical Salons of the Nineteenth Century</i> Maxim V. Sergeev Российский Государственный Педагогический Университет им А. И. Герцена (Herzen State Pedagogical University of Russia)</p>
13:00-14:15 LUNCH BREAK		
	<p>Rimsky-Korsakov Museum</p>	<p>GUIDED TOUR</p>

WEDNESDAY, 7 SEPTEMBER 2016

<p>15:00-16:30</p>	<p>SESSION 3: (Great Concert Hall) COURTLY AND ARISTOCRATIC MUSIC SALONS Chair: Antonio Baldassarre</p>	<p>SESSION 4: (Small Concert Hall) COLLECTIONS Chair: Keith Heimann</p>
<p>15:00-15:30</p>	<p><i>Music and Musicians in the Courtly Banquets Depicted in Late Medieval and Renaissance Catalano-Aragonese Paintings</i> Jordi Ballester Universitat Autònoma de Barcelona</p>	<p><i>“Talking Machines” and Phonograms: Chinese Opera Production for Salon Music in the Twentieth Century</i> Luzia Rocha CESEM, Universidade Nova de Lisboa</p>
<p>15:30-16:00</p>	<p><i>Training the Musical Body: Musical Performance and Salon Culture in Eighteenth-Century France</i> Amparo Fontaine University of Cambridge</p>	<p><i>The Watercolours of Paul Garfunkel and SCABIs International Concerts during the Years 1954-1958</i> Fernando de Oliveira Magre Universidade de São Paulo Silvia Maria Pires Cabrera Berg Universidade de São Paulo</p>
<p>16:00-16:30</p>	<p><i>Images of Concerts in Eighteenth-Century Neapolitan Private Houses</i> Dinko Fabris Conservatorio di Napoli</p>	



WEDNESDAY, 7 SEPTEMBER 2016

16:30-17:00 COFFEE BREAK

17:00-18:00	SESSION 5: (Great Concert Hall) SOCIAL AND ARTISTIC DYNAMICS Chair: Luzia Rocha	SESSION 6: (Small Concert Hall) PARIS MUSIC SALON CULTURE (1) Chair: Fabien Guilloux
17:00-17:30	<i>Five Birds and a Piano: Johanna Kinkel's Vogelkantate (op. 1)</i> Anja Bunzel Maynooth University	<i>The Harp in Musical Salons</i> Temina Cadi Sulumuna Uniwersytet Muzyczny Fryderyka Chopina, Warsaw
17:30-18:00	<i>Art Genre "Meloplastic" in the Visual Space of the Music Salon</i> Natalia Bondarenko Ukrainian Humanitarian Fund	<i>Chopin, Delacroix and Hamlet</i> Alexandra Goulaki Voutira Aristotle University of Thessaloniki
18:30	Rimsky-Korsakov Museum Memorial Apartment (Third floor)	CONCERT AND COCKTAILS



THURSDAY, 8 SEPTEMBER 2016

09:30-10:30	<p>Great Concert Hall</p>	<p>KEYNOTE LECTURE 2 <i>Visual Representations of the Musical Salon as a Cultural Discourse</i> Jolanta T. Pekacz Dalhousie University, Department of History Introduction: Antonio Baldassarre</p>
<p>10:30-11:00 COFFEE BREAK</p>		
11:00-12:30	<p>SESSION 7: (Great Concert Hall) MUSIC SALON CULTURE IN PARIS (2) Chair: Florence Gétreau</p>	<p>SESSION 8: (Small Concert Hall) BEYOND WESTERN CONTEXTS Chair: Zdravko Blažeković</p>
11:00-11:30	<p><i>A Society Salon: Madeleine Lemaire's Tuesdays (1880-1910)</i> Fabien Guilloux Institut de recherche en Musicologie, Paris, CNRS</p>	<p><i>A Dialogue Between Sound and Image: The Visualisation of Literati Music in Traditional Chinese Painting</i> Hong Ding 苏州大学 音乐学院 (Soochow University School of Music)</p>
11:30-12:00	<p><i>An "Out of Season" Salon: Berthe de Rayssac's Wednesdays and the Assumed Images of an Aesthetic Laboratory (1863-1883)</i> Sarah Hassid École du Louvre – Université Paris, Panthéon-Sorbonne</p>	<p><i>An Enclosed Space – Qin Salon during the Song and Yuan Dynasties</i> Tianxing Yang 浙江大学 (Zhejiang University)</p>
12:00-12:30	<p><i>An Artist's Salon: Prosper Lafaye's Nostalgic Vision of Pierre-Joseph-Guillaume Zimmerman's Thursdays (1832-1853)</i> Florence Gétreau Institut de recherche en Musicologie, Paris, CRNS Constance Himelfarb Conservatoire national de Région in Caen</p>	<p><i>Figurative Analysis of the Musicians and Dancers: Chehel Sotun Palace Wall Paintings, Safavid Period, Iran</i> Maryam Dolatifard بونچ نارەت دحاو یمالسا دازا هاگشناد (The Islamic Azad University, South Tehran Branch)</p>

THURSDAY, 8 SEPTEMBER 2016

13:00-14:00	Great Concert Hall	Presentation of the RIDIM Database, Debra Pring
14:30-16:00	SESSION 9: (Great Concert Hall) WOMEN AND MUSICAL SALON CULTURE Chair: Daniela Castaldo	SESSION 10: (Small Concert Hall) IBERO-AMERICAN MUSIC SALON CULTURE Chair: Jordi Ballester
14:30-15:00	<i>Women, Musical Salons and the Public Sphere: Composition as a Strategy for Artistic Emancipation and Societal Dignity at the Turn of the Nineteenth Century</i> Miriam Tripaldi University of Chicago	<i>The Image of Music in Private Halls: Iconographic Sources from Spanish Painting during the Nineteenth Century</i> María Jesús Fernández Universidad Complutense de Madrid
15:00-15:30	<i>Manifestations of Three Portraits: The Impact of the Harp Lute, and Actresses on the Regency Salon in England</i> Hayato Sugimoto 関西学院大学 (Kwansei Gakuin University)	<i>Music Salons, Social Classes and Corporealities in Uruguay, 1900-1940: An Analysis Based on Iconography</i> Marita Fornaro Bordolli Universidad de la República, Montevideo
15:30-16:00	<i>Music from the Sidelines: The Role of Amateur Women Musicians in Twentieth-Century America</i> Jennifer Cable University of Richmond	<i>“Alma Simples” and Yvonne Daumerie: Transiting between Musical Genres and Spaces</i> Fernando de Oliveira Magre Universidade de São Paulo Silvia Maria Pires Cabrera Berg Universidade de São Paulo

16:00-16:30 COFFEE BREAK

THURSDAY, 8 SEPTEMBER 2016

<p>16:30-17:30</p>	<p>SESSION 11: (Great Concert Hall) MUSICAL SALON CULTURE IN PRINTS AND PHOTOGRAPHS Chair: Dinko Fabris</p>	<p>SESSION 12: (Small Concert Hall) ARCHITECTURE AND PERFORMING SPACE Chair: Nancy November</p>
<p>16:30-17:00</p>	<p><i>Musical Salons, Local Music Publishing and Graphic Illustration: the Case of Genoa (1850-1920)</i> Carmela Bongiovanni Conservatorio Statale di Musica “Niccolò Paganini”</p>	<p><i>Salon and Hall at Villa Wahnfried in Bayreuth</i> Dorothea Baumann Universität Zürich</p>
<p>17:00-17:30</p>	<p><i>William Notman and the Postcolonial Soirée</i> Brian Christopher Thompson 香港中文大學 (The Chinese University of Hong Kong)</p>	<p><i>From Messiah to Mojo Man: Recreating the Salons of Handel and Hendrix from Visual Sources</i> Debra Pring Association RiDIM</p>
<p>19:00</p>	<p>Sheremetev Palace, 34 Naberezhnaya Reki Fontanki</p>	



FRIDAY, 9 SEPTEMBER 2016

09:30-10:30	Great Concert Hall	<p>KEYNOTE LECTURE 3 <i>Harmony and Unanimity? – the Bourgeois Self-image of the Canterbury Catch Club</i> Chris Price Canterbury Christ Church University Introduction: Lidia Ader</p>
10:30-11:00 COFFEE BREAK		
11:00-12:30	<p>SESSION 13: (Great Concert Hall) MUSIC SALON CULTURE IN LONDON Chair: Melanie Unseld</p>	<p>SESSION 14: (Small Concert Hall) PERFORMANCE, PERFORMER AND AUDIENCES Chair: Arnold Myers</p>
11:00-11:30	<p><i>“Delights of Harmony”?</i> James Gillray as an Observer of Musical Salon Culture in London around 1800 Melanie Unseld Carl von Ossietzky Universität Oldenburg Clemens Kreutzfeld Universität zu Köln Elisabeth Reda Universität Hamburg Maren Bagge Hochschule für Musik, Theater und Medien Hannover</p>	<p><i>Haydn and Mozart Playing String Quartet in the Private Salon: The Historicist View in a Painting by Julius Schmid (1854-1935)</i> Christian Speck Institut für Musikwissenschaft und Musikpädagogik, Universität Koblenz-Landau</p>
11:30-12:00		<p><i>Pianists at the Musical Salons of the Nineteenth Century</i> Olga Skorbyashenskaya Санкт-Петербургская государственная консерватория имени Н. А. Римского-Корсакова (Rimsky-Korsakov Saint Petersburg State Conservatory)</p>

FRIDAY, 9 SEPTEMBER 2016

12:00-12:30		<i>Picturing Nineteenth-Century String Quartet Listeners</i> Nancy November The University of Auckland
12:30-14:30 LUNCH BREAK		
14:30-16:00	SESSION 15: (Great Concert Hall) MUSIC SALON CULTURE IN THE U.S. Chair: Antonio Baldassarre	SESSION 16: (Small Concert Hall) MUSIC SALON CULTURE IN ALBUMS Chair: Silvia Maria Pires Cabrera Berg
14:30-15:00	<i>Music Culture in North American Salons around 1900</i> Carola Bebermeier Musikwissenschaftliches Institut, Universität zu Köln	<i>Music-Related Drawings and Paintings in Autograph Albums of the Moscheles Family</i> Henrike Rost Musikwissenschaftliches Seminar Detmold/Universität Paderborn
15:00-15:30	<i>The Classical World at the H.G. Marquand Mansion's Music Room in New York</i> Daniela Castaldo Università del Salento	<i>From Petersburg to Petrograd: A Salon Album in the 1920s</i> Lidia Ader Мемориальный музей-квартира Н. А. Римского-Корсакова (Rimsky-Korsakov Museum)
15:30-16:00	<i>"Salon Spielerei": The American Salon in The Etude Music Magazine</i> Keith Heimann Brookdale Community College/Boston University	
16:00-16:30 COFFEE BREAK		

FRIDAY, 9 SEPTEMBER 2016

16:30-17:30	<p>SESSION 17: (Great Concert Hall) MUSIC SALON CULTURE, IDENTITY AND PORTRAITURE Chair: Alexandra Goulaki Voutira</p>	<p>SESSION 18: (Small Concert Hall) SALON CULTURE ON STAGE AND IN MOVIES Chair: Debra Pring</p>
16:30-17:00	<p><i>Carl Heinrich Graun, Predecessor of Vladimir Nabokov</i> Liudmila Barsova Российский государственный институт сценических искусств (Russian State Institute of Performing Arts)</p>	<p><i>“Slychali l’ Vy?” [Have You Heard?]: The Russian Music Salon on Stage and Screen</i> Olga Manulkina Санкт-Петербургский государственный университет (Saint Petersburg State University)</p>
17:00-17:30	<p><i>Ferenc Liszt: Choreographing the Salon, “Warts and All”</i> Maria Razumovskaya Morley College</p>	<p><i>The Role of Private/Salon Musical Performance and its Counterparts in Italian Silent Melodrama of the 1910ss</i> Igor Georgievich Vishnevetsky Carnegie Mellon University</p>
17:30-18:00	<p>Great Concert Hall</p>	<p>CLOSING CEREMONY</p>
19.30	<p>Novotel St. Petersburg Centre Hotel, 3a Mayakovskogo str</p>	<p>FAREWELL RECEPTION</p>



ABSTRACTS AND BIOGRAPHIES

Lidia Ader

Мемориальный музей-квартира Н. А. Римского-Корсакова
(Rimsky-Korsakov Museum)

From Petersburg to Petrograd: A Salon Album in the 1920s

The tradition of albums as a chronicle of evenings continued even in early Soviet Russia. Its daily life with poor conditions forced some ex-aristocrats to keep traditions, and to conserve them. One of the main representatives of an epoch is an album that consists of writings—i.e. letters, verses, stories, or photographs, postcards and paintings. This paper presents the example of the 1920s album of Elena and Ivan Grekovs' jour fixes. Among the guests were Alexey Tolstoy, Daniil Harms, Nikolay Oleiikov. Alexander Speransky, Alexander Glazounov, Eugeni Schwarz, Eugeni Zamyatin, Alexey Remizov and others. All of them were scientists, artists, writers. The album shows us how traditions changed in Tsarist Russia and how we can trace it through the illustrations given in the album.

Lidia Ader, is a musicologist and art historian. Since 2006 she has been a Senior Researcher at the Rimsky-Korsakov Museum. In addition she serves as an Artistic Director of the Centre for New Technology in the Arts “Art-parkING.” She has curated arts projects, and organised several international musicological conferences. She is author of about 40 articles in English, Polish, Russian, and German, as well as being a member of the editorial boards and Editor-in-Chief of books on Russian music. Her major research focus is interdisciplinary studies in art, microtonal music, Soviet music, Avantgarde, and Contemporary art.

Andrew Alexeev-Boretsky

Санкт-Петербургская государственная консерватория имени
Н. А. Римского-Корсакова
(N. A. Rimsky-Korsakov Saint Petersburg State Conservatory)

***The Musical Salon at the Court of Grand Duchess
Elena Pavlovna of Russia in the 1860s***

The musical salon of Grand Duchess Elena Pavlovna was founded at the end of the 1830s. Among its regular participants were Count Mikhail and Matvey Wielgorsky, Prince Wladimir Odоеvsky, General Alexey L'vov as well as Russian musicians and artists on tour. Anton Rubinstein joined the musical evenings in 1848. His responsibilities included the organisation of regular musical events at the palaces of the Grand Duchess, and lessons for singers who served at the court of Elena Pavlovna. At this grand-ducal court, thanks to the interest of Elena Pavlovna in music, and her activity as a patron towards artists, Anton Rubinstein founded the Russian Musical Society, and opened the first music conservatory in the Russian Empire. Selected professors of musical institutes were soloists at the grand-ducal court, and received special, additional finance from Elena Pavlovna's funds. The musical salon in the 1860s interests us because it developed simultaneously with the Russian Musical Society. Famous artists who visited St. Petersburg at this time, such as Richard Wagner (1863), Clara Schumann (1864), Joseph Derffel (1865), Hector Berlioz (1867), August Wilhelmj (1868), and Ferdinand Hiller (1869), were often invited by the Grand Duchess Elena Pavlovna. The main goal of her invitations lay in the development of the high society tastes of St Petersburg.

Andrew Alexeev-Boretsky is Researcher and Curator in the Department of History at St. Petersburg Conservatory (2009-2012, 2014-present), and since 2010 he has been the Head of the Department of Scores of the Musical Research Library of the Conservatory. He graduated from the Department of Choir Conducting and was a Postgraduate Student at the Conservatory. His research interests include the history of musical education in Russia, the international connections between St. Petersburg Conservatory and the Russian Emperor Musical Society (IRMO), and art patronage. He is the author of articles in the field of the history of nineteenth-century Russian music, and of a monograph on Nikolay Zarembo, the second director of the St. Petersburg State Conservatory.

Maren Bagge

Hochschule für Musik, Theater und Medien Hannover

→ **Melanie Unseld, “Delights of Harmony”? James Gillray as an Observer of Musical Salon Culture in London around 1800**

Antonio Baldassarre

Lucerne University of Applied Sciences and Arts, School of Music

***Researching into the Iconography of Music Today:
Challenges, Risks and Opportunities***

As an introductory note to this year’s International Conference of Association Répertoire International d’Iconographie Musicale, the paper will present a discussion of topics on which music iconography research is focusing today, particularly when taking into account the current concurrent convictions: on the one hand the Panofsky-based view that visual objects have an “inherent meaning” that can be “deciphered” (Erwin Panofsky, *Studies in Iconology*) or—to put it in a more emphatic manner which seems to be generally shared by scholars dealing with visual source material—that “every picture serves to tell a story.” (Orhan Pamuk, *My Name is Red*); on the other hand, the notion that “a picture wants to say nothing. If such were its project it would indeed be inferior to words and would need to be sublated by language in order to receive a meaning that might be clearly communicated” (Sarah Kofman, *La mélancolie de l’art*). In addition to all challenges, risks and opportunities that emerge from such conflicting fields of tension in which music iconography research is placed, the most recent rapid growth of those visual culture studies referring to musical subject matters present another inspiring challenge for serious reflection on the epistemology of music iconography research.

Antonio Baldassarre is Professor and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music, and is appointed Guest Professor at the Facultad de Música of the Universidad Nacional Autónoma de México and PhD Advisor at Boston University. He is a board member of numerous national and international scientific and learned societies, including his role as President of Association Répertoire International d’Iconographie Musicale (RIDIM). He holds a PhD from the University of Zurich and has held research and teaching positions as Research Fellow, Lecturer and Visi-

ting Professor at the Research Center for Music Iconography, the Universities of Basel and Zurich, the Faculty of Music of the University of Arts in Belgrade, and at the University of Music and Performing Arts Vienna. He has extensively researched and published on topics of music history from those of the late eighteenth century to contemporary music, music iconography, visual culture, performing studies, music historiography and the social and cultural history of music.

Jordi Ballester

Universitat Autònoma de Barcelona

***Music and Musicians in the Courtly Banquets Depicted in Late Medieval
and Renaissance Catalano-Aragonese Paintings***

Chronicles, novels, poetry, and even legal codices, attest to the fact that music and musicians played an important role in Medieval and Renaissance courts. It is well known that ensembles of haut or bas instruments, and even virtuosi soloists, used to play after meals, on wedding banquets, and on feast days in order to amuse noblemen and royalty. Catalano-Aragonese iconography of this period is rich in scenes of banquets in which those musicians are depicted. These performers, who play different kinds of instruments, are clearly integrated in the courtly context, contributing decisively to creating a festive atmosphere. This paper will focus on the role of music and musicians depicted in some thirty panel paintings with scenes of banquets, dating from the late fourteenth to the mid-sixteenth century. Thus, the main purpose of the paper is to approach the depiction of courtly musicians in Medieval and Renaissance Catalano-Aragonese art, both from the organological and performance-practice view, and from the symbolical standpoint. In this way, the paper will study the kind of ensembles and instruments depicted, their location, the relationship that musicians establish with the audience, etcetera; and it will also analyse their symbolical meaning, that is: the iconic role of these musicians in the paintings and their significance in the whole aesthetic conception of the period.

Jordi Ballester is Professor of Musicology at the Universitat Autònoma de Barcelona (Spain). Currently he is the President of the Societat Catalana de Musicologia. He is also liaison officer to the Council Association RIdIM on behalf of the International Musicological Society. His writings are mainly devoted to music iconography and organology. Some of his works were published in the main journals of this field, such as *Music in Art, Imago*

Musicae and *Images-Musique-Instruments*. In addition to his several articles on these subjects, he published the book *Els instruments musicals a la Corona d'Aragó (1350-1500): els cordòfons* (Sant Cugat del Vallès, 2000). He is also co-author of the book *Història de la Música Catalana, Valenciana i Balear I: Dels orígens al Renaixement* (Barcelona, 2000).

Liudmila Barsova

Российский государственный институт сценических искусств
(Russian State Institute of Performing Arts)

Carl Heinrich Graun, Predecessor of Vladimir Nabokov

Numerous memoirists wrote about the secrets of Vladimir Nabokov. However, Nabokov has many secrets. As one should solve mystery gradually, layer after layer, we shall start with two of them. One is Nabokov's supposed dislike of music. However despite direct embodiment of musical images ("Music", "Bachmann", and others), in the language of the writer, the dramaturgic lines are fully musical. The other secret, ascribable to Nabokov, is his dislike of Berlin and all things German. However nobody described Berlin with its streets, alleys, and phantasmagorias as Nabokov did. He liked this city, maybe instinctively feeling a secret bond with it. Officially, he knew that he was a descendent of Carl Heinrich Graun, a composer at the court of the Prussian King, Friedrich II. Moreover, walking along the Berlin streets he often saw reproductions of Adolph Menzel's famous painting Concert with Frederick the Great in Sanssouci. But he hardly thought of how real the characters in this picture seemed. The artist Menzel much admired the gallery of portrait and scenes of A. Müller, a court artist of Friedrich II. Thus the King's musical salons might be re-imagined after looking deeper into the paintings of Menzel. In 1852, a grandiose monument of Friedrich II was erected in Berlin. In this case also, a sculptor appealed to the portrait gallery of Müller. One side of the pedestal shows us one of the favourite musicians of the King, viz. Carl Graun. This base is full of music, and the former Royal Opera House (the Berlin State Opera today) is not far away. Again, Graun consulted the architect, being an author of 30 operas, and a renowned soloist. Even the cathedrals of Berlin often hosted performances of his sacred works. The Russian lawyer Vladimir Nabokov, father of the famous writer, also liked music and theatre. In the musical salon on Bolshaya Morskaya, which he liked to attend, there were outstanding musicians and actors. After his father's murder, his son Vladimir Nabokov depicts his image in his works and his language is full of allusions and musical links.

Liudmila Barsova, PhD, is Professor at the Russian State Institute of Performing Arts, and the author of more than 100 books and articles, including *Н.И. Забела-Врубель глазами, и современников* (1982), *Н.А. Римский-Корсаков* (1989), *Из истории Петербургской вокальной школы* (1999), *Человек есть тайна* (2004), *Неизданный И. Лапшин* (2006), *Врубель. No comments* (2014), *Musical images and leitmotivs* (2016). She has edited two editions of the correspondence of Rimsky-Korsakov, i.e. *Н.А. Римский-Корсаков. Переписка с В.В. Ястребцевым и В.И. Бельским* (2004), *Н.А. Римский-Корсаков. Переписка с Н.И. Забелой-Врубель* (2008). In addition she is the author of essays on music education, and regularly delivers presentations on the radio, in museums, and in institutes of higher education.

Dorothea Baumann
Universität Zürich

Salon and Hall at Villa Wahnfried in Bayreuth

On 31 July 1874, Richard Wagner welcomed 60 invited guests to his new home, Wahnfried in Bayreuth. Amalia Materna (1844-1918), who premiered Brünnhilde in the first Ring performance at the Bayreuth Festspielhaus two years later, sang for the “inauguration” of Wahnfried. The two “most astonishing rooms” of Wahnfried (Cosima Wagner in her diaries) were the enormous salon of 12.26 x 8.15m and 6.50m high, and the hall of 8.20 x 6.60m and 10m high (!). Maybe it is no coincidence that the salon is nearly exactly the same size as Wagner’s favourite rehearsal room in Zurich, the old Musiksaal at the Fraumünster, in the 1850s. Wahnfried’s salon, with its excellent acoustics, soon became famous for exclusive social and music events. From paintings, drawings, photos and documents, we know that Wagner did not hesitate to make the villa, its decoration, and his own family an additional part of his *Gesamtkunstwerk*. On the other hand, the hall which was carefully planned to be used as rehearsal room, sheds light on Wagner’s skill in meticulously preparing the performance of his music dramas.

Dorothea Baumann is Privatdozentin (Associate Professor) at the University of Zurich. Her broad-ranging interests include acoustics and its relationship to architecture, performance practice and organology, music iconography, and the psychology and philosophy of music. In addition to her book, *Music and Space: A systematic and historical investigation into the impact of architectural acoustics on performance practice followed by a study of Handel’s*

Messiah (Bern 2011), her work has appeared in numerous journals and proceedings of conferences sponsored by international organisations. In addition to her contributions to academic institutions in Switzerland and abroad, she is active as consultant in room acoustics.

Carola Bebermeier

Musikwissenschaftliches Institut, Universität zu Köln

Music Culture in North American Salons around 1900

*“Sociability overall echoes the relationships between humans
and objects that dominate in a society and that represent it.”*

Ernst Bloch

Salon-sociability of the European type has been a constitutive element of the emancipation of the middle-classes, and of the Enlightenment. These semi-private forms of gatherings built a transition for the public space to move into personal spaces inside the home. The authorities had hardly any access to these open, yet exclusive, circles, allowing a protected space to develop. This allowed both cultural encounters, as well as the establishment of an anti-public, to arise. The new self-assurance of the emerging elite has been shaped inside of these circles. How did this genuine European form of sociability transfer to North America? The structure of the society of the USA differed greatly from the society of the European Enlightenment. Nevertheless, the USA did develop, alongside genuine American forms of sociability such as dinner-parties, clubs, societies etc., a salon sociability where the guests were dedicated to, and promoted, the arts. However, research into music culture in North-American salons has hardly been an object of musicological research so far. Currently, I am examining three salons in three different American cities where music, as well as visual arts and literature, have been the focus of that sociability: The salon of the singer and composer Clara Kathleen Rogers (1844-1931) in Boston, of the patron-couple Louise (1879-1953) and Walter (1878-1954) Arensberg in New York, and of the actress and screenplay-writer Salka Viertel (1889-1978) in Los Angeles. In my paper I will focus on the salon of the Arensbergs, and especially on the portrayal of a sociability of the French painter André Raffray (1925-2010) Chez Arensbergs (1984). Furthermore, I will discuss the artistic exchanges between the different artists (musicians, painters, writers) inside the salon and the relevance of this kind of sociability for the development of the cultural landscape in the USA. A basic difference between the European and American cultural landscape is

that the cultural life in Europe is, and was, protected and supported by governmental institutions. At the centre of the cultural patronage in the USA are private persons, whereby informal sociability, such as salons, was of even importance. Due to the greater significance of informal sociability for the cultural landscape of the USA, I presume specification of the American salons, which differs in some aspects from the European tradition.

After her studies of music and history at the Hochschule für Musik und Tanz Cologne and the University of Cologne, **Carola Bebermeier** started her graduate studies in 2009 at the University of Oldenburg, with a thesis about the Italian singer and painter Celeste Coltellini. It was published as a book in 2015 entitled *Celeste Coltellini (1760-1828) – Lebensbilder einer Sängerin und Malerin*. The University of Oldenburg, the Mariann Steegmann-Foundation, and the Deutscher Akademischer Austauschdienst (DAAD) financed her studies. She worked as a Research Assistant at the University of Oldenburg, and is currently working in the same position at the University of Cologne on the research project *Musikalische Preisausschreiben 1766-1870*, which is supported by the Deutsche Forschungsgemeinschaft (DFG).

Silvia Maria Pires Cabrera Berg
Universidade de São Paulo

- **Fernando de Oliveira Magre, *“Alma Simples” and Yvonne Daumerie: Transiting between Musical Genres and Spaces***

- **Fernando de Oliveira Magre, *The Watercolours of Paul Garfunkel and SCABIs International Concerts during the Years 1954-1958***

Natalia Bondarenko
Ukrainian Humanitarian Fund

Art Genre “Meloplastic” in the Visual Space of the Music Salon

The objective of this paper is to introduce “meloplastic” as a new direction in contemporary art, discussing the topic in two parts: (1) the prehistory of the synthesis of painting and music, (2) presentation of artworks created in the genre of meloplastic. The term “me-

loplastic” was introduced by the Russian composer Vladimir Ivanovich Rebikov to refer to synthetic methods in musical experiments. In search of new musical forms and possibilities of synthesis of various art forms, the composer experimented in musical language, he created musical compositions in the rhythm-declamation, melo-mimic and melo-plastic genres. Creative views of Rebikov intersect with “symbolism,” and he often chose popular literature and painting as subjects for his works. In particular, Rebikov’s piano works “Sketches – mood” were written under the influence of paintings by Arnold Böcklin. Based on the poetry of Bryusov the composer wrote several cycles of songs. For musicians the ideas of synthesis of music and painting is not new. Let us remember the concept of synthesis of arts as presented by Scriabin (his “light symphony” based on the colour system of sound and light-music). The music of Mussorgsky (“Pictures at an Exhibition”), Debussy (“La Mer”), and of Rachmaninov (“The Isle of the Dead”) were written based on visual sources. Regarding the history of meloplastic in painting, we note the activities of the Parisian art group “Les Artistes Musicalistes,” founded and led by the artist Anri Valensi, the creativity of the Lithuanian painter and composer Chyurlenis, and the artists of the Bauhaus movement such as Kandinsky, Klee, and Itten. The paper will present projects and art works of the meloplastic genre: (1) the international project “Sintesis de Cuba” (an initiative by the Embassy of Cuba in Ukraine), that is based on creating paintings based on traditional and modern Cuban music; (2) the joint project “The Musical Plastic” of the artist Konstantin Lyashev and the composer Oleg Bezborodko, in which the process of creative interaction between the artist and the composer generated a meloplastic cycle of works, i.e. paintings for the eponymous musical compositions (The Zub for solo flute, 2009; the Concerto grosso ma non molto for violin, bassoon and string orchestra, 2010; Mignonettes et Poemettes de Notre Temps for piano four hands, 2010; Three repressed desires for piano, 2011), and a piece of music for the painting Lantern (1988). These works were presented at the Tchaikovsky National Music Academy of Ukraine (Kiev), the National Sanctuary “Sophia of Kiev,” the National Museum of Ukrainian Literature (in the framework of the author’s art project “Symphony of the city”), and the Museum “Uvarov House” (Vorzel). The works received great interest from the public, and active professional reflection by critics. From our point of view, musical salon format has great potential for the implementation of such synthetic projects.

Natalia Bondarenko is Director of the art programmes of the Ukrainian Humanitarian Fund, member of the National Union of Artists of Ukraine, art expert, curator of international art projects and exhibitions in the mainstream of musical iconography such as “Sintesis de Cuba” (in collaboration with the Embassy of Cuba in Ukraine), “Art of Nigeria,” “Culture of the Czech Republic in the works of Ukrainian artists” (in collaboration with the

Embassy of the Czech Republic in Ukraine), “Planet Day” (in collaboration with the U.S. Peace Corps), “Jas Standards in the Art” (in collaboration with the Embassy of the United States in Ukraine) and others. She is the author of scholarly articles in popular Ukrainian art magazines.

Carmela Bongiovanni

Conservatorio Statale di Musica “Niccolò Paganini”

***Musical Salons, Local Music Publishing and Graphic Illustration:
the Case of Genoa (1850-1920)***

The spread of local music publishing during the late nineteenth century is not surprising, if we consider the enormous diffusion and consumption of music for private and domestic use; “Salonmusik” is one of the main expressions of this diffusion. In nineteenth-century Genoa, only a small group of music booksellers and publishers were active exclusively in the field of music. Some of these music publishers were themselves composers of “Salonmusik”: this is the case, for instance, of the musician, teacher, dealer and publisher, Leonardo Monleone (1839-1906) who, with his two sons the musician-composer Domenico and the writer and librettist Giovanni represents a solid music dynasty in the late nineteenth and early twentieth centuries in Genoa. Another similar example is that of the Bossola family. Genoese music editions convey a highly uniform communication. The editorial production in its format and contents is a mirror of the upper class, a reassuring image of its traditional role, refined and recherché in the decorative choices of covers and more generally in the graphic illustration of music editions. We are impressed by the conformism of this musical literature; it is musically expressed by the iteration of rhythmic and melodic patterns, but also by the same attributes in the titles, by the recurrence of the same sentimental and mannerist pictures, and so on. From the late nineteenth century until the First World War, the Genoese “Salonmusik” is almost entirely dance music as well as being descriptive pieces, romances and potpourris, or instrumental fantasies on operas. Anthologies of music and albums which include music, feature almost mechanically the trend of the brilliant and characteristic piano piece, of the sentimental and a little shallow vocal romance, of the wedding composition. Armanino was an important Genoese engraver and lithographer, operating from 1840 (at this date he was listed only as engraver in the commercial guide “L’indicatore”; he had a shop in Genoa, Salita del Prione, 474); afterwards he worked as a lithographer with Giuseppe Bossola, an important music publisher of Genoa in

the late nineteenth century. Bossola was also in touch with the printer and lithographer C. G. Röder of Leipzig who printed a few of his music editions with fine results. The Genoese music publisher Andrea Capurro deserves a special place for the beauty of some of his music editions. Andrea Capurro published a great deal of “Salonmusik.” Capurro used the lithography of the Cabella brothers, located in Square Soziglia, Genoa. The Funeral March written by the composer Angelo Brizzi for the death of General Nino Bixio (1821-1873), the hero of the war for Italian unification, published by Andrea Capurro in 1874 with the financial assistance of the municipality of Genoa, is quite exceptional for the portrait of General Bixio, and for the fact that it does not fall within the canons of “Salonmusik.” The music publication is illustrated by a lavish full-page lithography of the same Nino Bixio, which was designed by Casabona and lithographed by Armanino, Casabona, and Cabella. Sometimes music publishers of local “Salonmusik” paid great attention to decorations and illustrations; this is true for the brothers Serra—Genoese music publishers active from the late nineteenth century until approximately 1930.

Carmela Bongiovanni is Music Librarian-Professor at the Paganini Conservatory, and Lecturer in Music Bibliography at the University of Pisa. She is a member of the scientific committee of the journal *Fonti musicali italiane* of the Italian Musicological Society and of the new journal of music studies *Il Paganini* issued by the Conservatory of Genoa. She has extensively published on Italian composers and musical sources of the eighteenth and nineteenth centuries in musicological journals such as *Studi musicali*, *Rivista italiana di musicologia*, and *Fontes Artis Musicae*. She has delivered papers at numerous national and international meetings, many of whose proceedings are published or in press. Currently her main research interests are Roman baroque music, and Italian history of music of the eighteenth and nineteenth centuries.





Anja Bunzel
Maynooth University

Five Birds and a Piano: Johanna Kinkel's Vogelkantate (op. 1)

A drawing of five birds and a piano is featured on the title page of the musical comedy *Vogelkantate* (Birds' Cantata, op. 1) by the German composer, pianist, conductor, and music pedagogue Johanna Kinkel (1810–1858). The image—seemingly—shows three women and two men, all of whom wear bird masks; one of them sits at a piano. The magpie performs two roles at the same time (alto and piano); the cuckoo and parrot (both alto), nightingale (soprano), and raven (bass) gather around the piano. An armchair beside the piano creates a domestic atmosphere. As a salon piece, the *Vogelkantate* was received very positively by the Berlin music journal *Iris im Gebiete der Tonkunst* (January 1839) and the Vienna paper *Allgemeiner Musikalischer Anzeiger* (September 1840), both of which stress in their reviews the funny, witty and expressive character of the piece. Both papers draw parallels between the birds' circle of friends portrayed in the music and a human sociability. In *Iris*, the reviewer summarises the plot by stating that “a sociability of birds has decided to learn a musical piece on the occasion of the eagle's birthday. [...] It is not surprising that this project brings about a number of disputes.” Kinkel performed this work in Berlin on the occasion of Karl Friedrich von Savigny's birthday on 21 February 1837. She had been introduced to Savigny's salon by Bettina von Arnim when she moved to Berlin in 1836. In order to accommodate further members of the Savigny/Arnim circle, Kinkel added some roles to her original composition, which she had first performed with her Bonn musical circle in 1829. Referring to the difficulties Kinkel faced in bringing together the individual members of her Berlin circle of friends, all of whom had very strong personalities, Kinkel recalls in her memoirs that “it seemed impossible to balance the group and I was scared of the evening when this piece was going to be performed before a large audience. I dreaded the role I myself would play as the composer of this work. Failed humour is much more embarrassing than a tragedy which includes a funny element.” Considering that the success of the Berlin performance gave rise to the publication of this work, the performance must have been received positively by the audience at Savigny's house. It became a very popular salon piece after its publication in 1838, and was performed frequently in Berlin and beyond. Based on Nicholas Cook's concept of musical scores as social scripts, I propose in this paper that Kinkel's *Vogelkantate* serves as a socio-cultural mirror of the nineteenth-century musical salon. Taking into account the different character traits associated with the five birds, as well as the way in which those characters are presented on the title page and in the music, I hold that Kinkel's opus 1 reflects a great deal about Kinkel's own impression of the

social gatherings she attended. For example, I argue that Kinkel, in her opus 1, raises attention to such socio-cultural phenomena as mixed audiences, the pushing of gender boundaries, and the questioning of stereotypes. My paper will include an in-depth examination of the vignette and the score under consideration in Kinkel's memoirs and correspondences. Thus, I will conclude that the visual, audible, and audio-visual elements of Kinkel's opus 1 play a significant role in both the reconstruction and questioning of the imagined musical salon for both nineteenth-century and twenty-first-century audiences.

Anja Bunzel is a PhD student at Maynooth University, and is researching Johanna Kinkel's compositions within the socio-cultural context of the nineteenth century. She graduated from Freie Universität, Berlin, in 2012 with a First Class Honours Master's Degree in musicology. Her research is funded by an Irish Research Council Government of Ireland post-graduate scholarship. She has presented her research at a number of international conferences and guest lectures in Ireland, the UK, Greece, Austria, Turkey, Germany, and Italy. Her publications include articles in American and European journals. Mentored by her PhD supervisor Dr Lorraine Byrne Bodley, she organised the international bilingual conference *The European Salon: Nineteenth-Century Salonmusik* (Maynooth, 2-4 October 2015).

Jennifer Cable
University of Richmond

***Music from the Sidelines:
The Role of Amateur Women Musicians in Twentieth-Century America***

The accomplishments of women amateur musicians in twentieth-century America were dynamic and fruitful, as their passion and commitment for music performance and music education impacted their communities in profound and substantial ways. Small-town, local amateur music clubs, structured as musicales or musical salons, organised by talented women musicians, enjoyed a significant and vibrant position as initiators of community arts appreciation and development. One might assume that such organisations were primarily intended to function in a social capacity, yet the members of these music clubs were dedicated, determined women, who, through will and leadership, provided members and students alike with opportunities for music performance and scholarship. The legacy of these musical gatherings can be found in professional orchestras, chamber music groups, and small opera companies of many small cities across the United States, in addition to the

enduring amateur music clubs themselves. In this study, two amateur music clubs in Ohio, and one in Washington, D.C., will represent a snapshot of what was taking place musically across America. This project will consider the role of women in music as professional artists; the training of women pursuing professional musical studies in the United States and abroad, concentrating on the study of the violin in the early 1900s with violin pedagogues Leopold Auer and Otakar Ševčík; the impact of specific amateur music clubs (Friday Morning Music Club of Washington, D.C., MacDowell Club of Canton, Women's Music Club of Columbus); and a personal look at one family—the Watson family of Lima, Ohio, whose three daughters (one of whom studied in St. Petersburg with Leopold Auer) all enjoyed notable careers in music involving both teaching and performance.

Jennifer Cable earned her DMA and MM Degrees from Eastman School of Music in Rochester, NY, and her BM Degree from Oberlin College. The study of eighteenth-century English song has been the primary focus of her research work, with publications focused on the cantatas of Johann Christoph Pepusch, the early 18th-century English cantata, and the solo vocal music of Henry Carey. Her current research considers the role of women amateur musicians in early twentieth-century America. She is a Professor of Music at the University of Richmond, Virginia, where she coordinates the Vocal Programme and, in addition, serves as the Director of the Richmond Scholars Program.

Daniela Castaldo
Università del Salento

***The Classical World at the
H.G. Marquand Mansion's Music Room in New York***

In 1881, the wealthy connoisseur and art collector, Henry Gurdon Marquand commissioned several American and European artists to design and furnish a mansion for him in New York. Each room had its own style, and one of the most important rooms was the Greek Parlour, or Music Room. Lawrence Alma Tadema, a Dutch-English painter who was famous at that time for his representations of the Classical world, was commissioned to decorate this salon. In addition to the classicising wallpaper, curtains and furniture, Alma Tadema also designed a grand piano in Greek style, decorated with the names of Apollo and the Muses written in Greek, and completed it with two piano stools in "Pompeian" style. The inside of the keyboard cover contained the panel *The Wandering Minstrel* by

Sir Edward Poynter, illustrating Classical characters dancing and playing music. Not only were the piano and the furniture in Greek style, but also the ceiling, showing an allegorical representation of music and poetry by Sir Frederic Leighton. The walls of the room, where two paintings by Alma Tadema himself were displayed (*Amo te, ama me* and *A Reading from Homer*), were also in Greek style. Other Classical objects, either originals or copies, such as Attic vases, Greek and Roman marbles, terracottas and bronzes, fender and firedogs for the fireplace in ancient Roman style, were also displayed in this room. This paper will focus on the decoration of this music room and on its meaning also in relation to other music rooms designed at the end of the nineteenth century in Europe by some of the most important painters in the circle of Alma-Tadema, such as Frederic Leighton and Edward Burne-Jones.

Daniela Castaldo is Associate Professor at the University of Salento in Lecce, Italy. Her research fields are ancient Greek and Roman music, music iconography of the Classical world and its reception in Renaissance and Victorian Age art. She has written on these topics, such as *Il Pantheon musicale* (2000) and *Musiche dell'Italia preromana* (2012). She is member of the scientific board of the journal *Music in Art*.

Hong Ding

苏州大学 音乐学院

(Soochow University School of Music)

***A Dialogue Between Sound and Image:
The Visualisation of Literati Music in Traditional Chinese Painting***

Visual arts have always been an important source for documenting music in traditional Chinese culture. From the figures engraved on the bronzes of the Shang Dynasty (c. 1558 to 1046 BCE) to the clay statues in Buddhist grottoes throughout the country, a dynamic manifestation of the musical world, including musical instruments and performing activities, has been recorded in images. Painting, with its considerable quantity of instances, is especially informative in this regard. For example, The “Admonitions of the Instructress to the Court Ladies” by Gu Kaizhi (346-407 CE), one of the earliest silk paintings, shows that the drum used in the Jin Dynasty (260-422 CE) has almost no difference from its modern descendant. A main topic of traditional Chinese painting that involves music visualisation has been the portrayal of social gatherings of literati. Two sub-themes can be further classified. One is devoted entirely to the appreciation of Qin, and the other relates to the

chamber ensembles featured in the parties of the upper class. By tracing the historical development of these two threads, the present study aims to answer extra-musical questions pertaining to the visualisation of music in Chinese painting, with particular focus on the issues of gender and aesthetic interest that have long been neglected.

Hong Ding is Assistant Professor of Music at Soochow University School of Music where he teaches music theory courses. He obtained his PhD in music theory from the Chinese University of Hong Kong with a dissertation that approaches Debussy's orchestral music from the perspective of transformational theory. He also holds degrees in clarinet performance from Shanghai Conservatory of Music (BA) and the Hartt School, University of Hartford (MM). He has published research on comparative studies of aesthetics and practice of traditional Chinese music and Western art music. Prior to his current position, he was Lecturer and Research Associate at the Chinese University of Hong Kong.

Maryam Dolatifard

ب‌ون‌ج‌ ناره‌ت‌ د‌ج‌ او‌ ی‌م‌ال‌سا‌ د‌از‌آ‌ ها‌گ‌ش‌ن‌اد‌

(The Islamic Azad University, South Tehran Branch)

Figurative Analysis of the Musicians and Dancers: Chehel Sotun Palace Wall Paintings, Safavid Period, Iran

This paper analyses six wall paintings located in Chehel Sotun Palace (“forty columns”), Isfahan, showing musicians and dancers from the Safavid period. These images offer insight into the social and cultural values in the Safavid Period, Iran. Permanent elements in these images are the basis of analysis in this study. There are two types of figures that could be defined as “permanent elements”: a basic figure and non-basic figure. A basic figure refers to an element (or a person) that is superior to other figures. This can be recognised by visual signs and symbols, such as composition, size, position, and the relation of other figures to it. A basic figure can be a human being, a mythological creature, a tree, a bird, a throne, or a building. A non-basic figure occupies a lower status than a basic figure. In this paper, the musicians and dancers are considered as a non-basic figure. This research shows one pattern, representing images of the musicians and dancers. In this pattern a king is the basic figure, and hence superior to musicians and dancers. Generally, musicians are represented in the left corner or both sides of the scene, while dancers are located at the centre of the image. A review of the images shows a lack of emphasis of the individuality of

the musician in the Safavid period. There has been some debate about the place of music in Islam, so this pattern can be an indication of lower status of the musician in the Safavid society.

Maryam Dolatifard is a music researcher, born in Iran. She studied philosophy of art and arts research in Iran. Her research interests are primarily iconography of music, multidisciplinary studies on figurative analyses of musicians based on manuscripts, old treatises, and visual representation of musicians and of musical instruments. She has specifically examined the organology and evolution of the oud in Persian visual arts from the Sassanid to the Safavid era. Her research findings were presented in conference papers in Iran and Germany (MuSA) as well as at the meetings of the Galpin Society (Cambridge University) and the ICTM. She has been working as an oud player and vocalist with several Persian bands, and teaches courses in art history and philosophy of art at the Islamic Azad University, South Tehran Branch.

Dinko Fabris
Conservatorio di Napoli

Images of Concerts in Eighteenth-Century Neapolitan Private Houses

In *Music Lesson* painted in Naples by Gaspare Traversi around 1760 (today in Kansas City), there are all the elements referring to a typical performance of a chamber cantata (the music and the text are perfectly readable) for solo voice and cembalo with a “traversiere” (transverse flute): but the scene is a satirical parody of similar scenes representing music performances in the palaces of the aristocracy or of foreigner travellers of the Grand Tour, because the characters depicted are from the middle-class (parvenus of the rich bourgeoisie). In some way this parodistic attitude of painters is the same as we can find in the Neapolitan comic opera of the time. Traversi was nevertheless very accurate in his description of music scores, instruments and performance practice, and he inaugurated a peculiar tradition followed soon after by other talented painters of his generation, such as Giuseppe Bonito, Peter Fabris, and others. Comparing the few paintings surviving from the second half of the eighteenth century, it is possible to appreciate the importance of music events in the interiors of Neapolitan houses.

Dinko Fabris received a PhD from the University of London and is Professor of Music

History at the Conservatorio of Naples, and at the University of Basilicata. In addition he is Principal Fellow at the University of Melbourne, and external teacher at the University of Leiden, Music Advisor to the Pontifical Council of Culture and member of the Academia Europaea, as well as President of the International Musicological Society (2012-2017). He is member of the Editorial Board of Cavalli's Operas, and Co-editor of the New Gesualdo Edition. He has published 150 articles on Naples, tablature and notation, music iconography (especially Caravaggio), and Baroque opera, including the book *Music in seventeenth-century Naples* (2007).

María Jesús Fernández
Universidad Complutense de Madrid

***The Image of Music in Private Halls: Iconographic Sources
from Spanish Painting During the Nineteenth Century***

Artistic masterpieces representing performers, instruments and musical practices in private halls during the nineteenth century in Spain had a remarkable power to inspire a realistic—or idealistic—way of living. This paper analyses the presence of musicians in private social spaces, the roles assigned to the members of this society, and the importance of music, which might be considered an enjoyment, but also an aesthetic element of social prestige. The use of musical instruments within canvases, drawings and newspaper illustrations may allow us to observe the importance of music practice at the aristocratic salons. These images were also sometimes a suggestive of the self-representation of the rising middle class. Displaying their empowerment and wealthy status by showing expensive instruments, and exhibiting their knowledge as amateur music players, the bourgeoisie established the importance of music in private social spaces.

María Jesús Fernández holds a musicology degree from the Universidad de la Rioja and a history and geography degree from the Universidad de Cantabria. She conducted the research project *Musical Iconography: Music at the Madrid Community Museums*, Proyecto de Investigación Educativa, Consejería de Educación, Madrid, 2007-2008. Currently she is working on her PhD at the Universidad Complutense de Madrid, entitled *La práctica musical en los espacios sociales privados de la España decimonónica: Representación iconográfica a través de la producción artística de la saga de los Madrazo y su entorno*.



Amparo Fontaine
University of Cambridge

*Training the Musical Body. Musical Performance and Salon Culture
in Eighteenth-Century France*

Throughout the eighteenth century, France hosted a growing number of musical performers. Alongside the increasing invention and commercialisation of musical instruments, a large number of performance methods were published in order to satisfy the demand from new music teachers and students beyond the restricted space of the court. Learning musical instruments became a fashionable practice in the domestic setting of salons, where music was a common subject of polite conversation, and musical performances were key to the articulation of sociability. In this presentation I will argue that the fashion for playing musical instruments in salons followed the emphasis on the training and display of the body according to polite culture. As stated by teaching methods, performers were expected to accomplish a broad notion of “expression,” which employed persuasive strategies derived from oratory and rhetoric, and revealed a great emphasis on posture and physicality. Furthermore, musical performance was ruled by the notion of taste (*goût*), which, as many scholars have documented, regulated life in the salons, and encompassed social, moral, and artistic standards. The cultivation of the body and physiognomy was transferred to salon culture from the court, where it had long been a central feature both in sociability and in the training of young aristocrats in physical skills such as fencing, dancing, and riding. In this context, musical education was strongly related to the training of the body, which was oriented to both the discipline of the self, and to the preparation for social life. Therefore, the visual display of the body was essential to musical performers in domestic settings, and followed specific and gendered postures, gestures, and facial expressions. The emphasis on the visual aspects of performance was coherent with the fashion of being portrayed with musical instruments. Likewise, performance students were consumers of images; they imitated images of performers printed on fashion books and performance methods, and were advised to practice in front of a mirror. Although performers aimed at a presentation that appeared natural, the training of the body was a result of hard work, and individual practice emerged as a specific private setting for the cultivation of self-discipline. Musical performance was thus a carefully crafted piece of social performance. Moreover, the literary and visual representations of musical performance reveal changing notions of the body throughout the century. The stress on posture and physiognomy generated discussions that echoed larger debates on the period, such as the degrees of mechanisation of the body versus the interiority of feeling, as well as the artificiality of courtly life versus the

values of naturality and authenticity. By the end of the century, the new “amateur” and “virtuoso” players would perform according to competing notions of the body. This presentation will explore the emphasis on the body and visual display in the representation of musical performers in eighteenth-century French salon culture from an interdisciplinary approach, bringing together recent studies on visual and material culture, the history of physiognomy, the body, and the emotions. Toward this aim, it will draw upon visual representations of performers from different sources—such as portraits, fashion books, and teaching methods—as well as literary, pedagogical, journalistic, and scientific discourses.

Amparo Fontaine is currently studying a PhD in History at the University of Cambridge, where she also holds an MPhil in Early Modern History. Her doctoral thesis explores the representations of music in pre-revolutionary France, articulated through sociability, commerce, criticism, scientific practices, emotions, and material culture. She has been awarded two research grants to carry out archival research in Paris that have been crucial in enabling her to compile the large and heterogeneous body of sources of her PhD thesis. She is a contributor to the book *Treasured Possessions from the Renaissance to the Enlightenment* published by the Fitzwilliam Museum in 2015 that explores material culture in the Early Modern world. She is also a violin performer.

Marita Fornaro Bordolli

Universidad de la República, Montevideo

***Music Salons, Social Classes and Corporealities in Uruguay, 1900-1940:
An Analysis Based on Iconography***

This paper characterises, based on iconography, the musical and choreographic activity developed in the Uruguayan salons during the first four decades of the twentieth century. The fundamental iconographic sources are domestic magazines, specialised press, treatises on dance, and graphic art of popular sheet music published and/or marketed in the country during that period. This iconography has been linked to journalistic texts, didactic texts of choreographic treatises, and literary works (prose and poetry) available for the topic. Musical and dance practices are analysed in relation to social belonging, types of interpreted repertoires, gender aspects, and aspects related to the use of the body. Regarding social class, it is feasible to make a great first separation documented in iconography: the salons of a nascent musical aristocracy, composed of the founding families of musicians of

a “national music” through the creation of orchestras, conservatories, and music newspapers. These families, of which I highlight the Sambucettis, the Giuccis and the RIBEIROS, developed an intense musical life at the level of the elite society of the time, with soirees in the traditional sense of the music salon, with European and Uruguayan repertoire. This type of salon is documented in domestic magazines and newspapers. A special case was the salon of Carlos Vaz Ferreira, the most important Uruguayan philosopher, who organised musical soirees, playing discs and pianola rolls of art music; he documented them photographically. These salons were emulated by the also rising middle class; in their salons the feminine interpretation linked to the apogee of the domestic piano predominated, a significant aspect of the period’s iconography. The repertoire, according to the press and especially the music press—among which *Montevideo Musical*, the first specialised magazine published in the country (1885-1952) stands out—was predominantly Romantic, and also included works by Uruguayan composers. The dance was also present in romantic repertoire popular in the European salons of the second half of the nineteenth century, guided by unswerving canons of corporeal behaviour. Proxemic behaviours were carefully regulated by the dance treatises of the time, which include abundant photographic material. Moreover, the opening of the concept of “music salon” proposed by this Conference allows for reflection on gatherings organised by other socio-economic segments of the middle class, which, although they did not exclude art music, they were focused on the popular music marketed in double sheet music scores that included repertoires linked to the musical trends broadcast by radio and discs. The research contrasts the iconography available for orchestras and dancers under the dance treatises with the covers of popular sheet music. Thus, images of dance treatises reflect the practices of an upper middle class, with formal orchestras and dances of linked partners, while popular scores show orchestras of popular character (including “ladies’ orchestras”), smaller, with instruments associated with tango. Dance, on the other hand, also shows a radically different proxemic behaviour, with a strong influence of tango and the choreographic practice of an embracing couple, prohibited in the salons until the 1910s.

Marita Fornaro Bordolli has a BA in Musicology (1986), in Anthropological Sciences (1978), and in Historical Sciences (1978) from the University of the Republic of Uruguay. She has a DEA in Music (2000) and Anthropology (1999) from the University of Salamanca, Spain. She was Director of the School of Music of the University of the Republic of Uruguay between 2008 and 2012. Her research covers music, popular culture, and theatres in Uruguay, Brazil, Cuba, and Spain. Currently she is Coordinator of the Research Centre on Musical and Scenic Arts, and Adjunct Professor at the Department of Musicology, University of the Republic of Uruguay. She was President (2010-2012) of the Latin American Branch of the International Association for the Study of Popular Music (IASPM).

Florence Gétreau

Institut de recherche en Musicologie, Paris, CRNS

Constance Himelfarb

Conservatoire national de Région in Caen

***An Artist's Salon: Prosper Lafaye's Nostalgic Vision of
Pierre-Joseph-Guillaume Zimmerman's Thursdays (1832-1853)***

Between 1833 and 1842, the pianist and piano teacher Pierre-Joseph Zimmerman organised musical evenings in his Parisian apartment, Square d'Orléans, 40 rue Saint Lazare, in the famous Nouvelle-Athènes district, each Tuesday during the winter season. It became one of the highlights of Parisian musical life during the Restoration, and the July Monarchy. Zimmerman welcomed many musicians, in some cases for their debut in Paris. Among them were pianists including Cramer, Liszt, Thalberg, Doehler, Clara Wieck, Tellefsen, Hummel, Field, Ries, Moscheles, Hiller, Alkan and César Franck; but also instrumentalist like Batta, Sivori, de Bériot, Massart, singers such as Roger, Lablache and Duprez, women singers that included Pauline et Eugénie Garcia, Henriette Nissen, and Mmes Rossi, Falcon, Sontag. Many new works were received here for the first time by an attentive elite audience where Chopin, Dumas père, Musset, Jules Janin, Théophile Gautier and George Sand sometimes went as guests. In this audience, specific attention should be given to Jean-Pierre Dantan (1800-1869), a sculptor and caricaturist, who settled in Square d'Orléans from 1835 to 1859, the site of an colony of artists where one could also meet Marmontel, d'Ortigue or Édouard Dubuffe and Chopin. From 1834, Dantan exhibited his works in Zimmerman's Salon. He taught his daughter Juliette, who was an accomplished pianist and sculptor, and married the painter Édouard Dubufe in 1842. Another daughter, Anne, married Charles Gounod in 1852 and inherited Zimmerman's music collection. Only one painting evokes the atmosphere of Zimmerman's Salon: a small painting by Prosper Lafaye (1806-1863), an artist who painted private and public salons, having a career as stained glass painter. The aim of the paper is to decipher all the details of Lafaye's painting, many of them consisting of sculptures by Dantan, helping in reconstructing the social and artistic network that was so sought after and commented throughout century. In doing so, we will try to date this painting, and propose a hypothesis for its metaphoric meaning.

Florence Gétreau is Senior Scientist at the Centre national de la Recherche scientifique (CNRS), an art historian specialising in French painting and drawing, and a musicologist. She has researched extensively in the fields of organology, musical iconography, and on

the social history of music. She was for some thirty years active as curator (Paris, Musée Instrumental – Musée de la Musique; Musée national des Arts et Traditions populaires). She served as Director of the Institut de Recherche sur le Patrimoine musical en France (2004-2013, Paris, CNRS, Bibliothèque nationale de France), and is the Founder and Director of the scientific annual journal *Musique-Images-Instruments*. Since 1994 she has been teaching organology and music iconography at the Paris Conservatory and at the University François Rabelais in Tours.

Constance Himelfarb is Professor for History of Music and Musical Analysis at the Conservatoire national de Région in Caen (Basse-Normandie, France). She was trained in Paris at the Schola Cantorum, at the Conservatoire national supérieur de Paris and at the Sorbonne. Part of her research is devoted to nineteenth-century music, especially piano music in Paris during the July Monarchy. She is currently focusing on cultural transfers between France and Germany, on the social history of piano performance and on the interconnection between music, literature and philosophy. Her publications are devoted to Charles Valentin Alkan, César Franck, Pierre Joseph Zimmerman, and other pianists in Paris.

Sam Girling

The University of Auckland

***Unconventional Instruments in the Early Romantic Salon:
New Iconographical Evidence***

In his Discourse on Inequality (1754), the Genevan philosopher Jean-Jacques Rousseau called for society to “return to nature” and focus on the simplicities of life. These views had a prominent effect on art, fashion and music from the mid-eighteenth century onwards, initially in France but later spreading to much of continental Europe. This return to simplicity can be demonstrated in the appearance of traditional folk instruments in salons and aristocratic courts, a celebrated example being the performances on the *vielle à roue* (*hurdy-gurdy*) in Queen Marie Leszczinska’s Salon de la Paix at Versailles, of which several images exist. Iconographical sources indicate that folk instruments such as the *hurdy-gurdy*, bagpipes, zither, cimbalom and a peasant xylophone known as the *strohfiedel* (or *hölzernes Gelächter*) were played in salons across a wide geographical area (including France, Austria, Bohemia, Poland and Russia) from the mid-eighteenth through to the late-nineteenth centuries. Through an analysis of extant artwork and photographs of historic ins-

truments, this paper considers the types of instruments used in salons, who played them, and how the appearance of these folk instruments contributed to the changing social nature of the salon during the nineteenth century. One example of this phenomenon is the salon performances of Michal Josef Gusikow (a virtuoso on the strohfiedel and described by Mendelssohn as “quite a phenomenon”) in Paris and Warsaw, which paved the way for the arrival of klezmer music in Europe. Using Gusikow as a case study, I will consider what iconographical evidence can tell us about the role of unconventional instruments or musical styles in the salon,, and how this reflects the increasing diversity of salon music as the nineteenth century progressed.

Sam Girling commenced his studies in percussion at Trinity College of Music, London, in 2005 and completed his MMus Degree at Royal Holloway in 2012. In 2014, he began his doctoral studies at the University of Auckland, researching unconventional uses of percussion in the late eighteenth century. He has presented at conferences in the UK, Ireland, Italy and New Zealand, and was recently invited to contribute a chapter (entitled “Clementi and the tambourine: the significance of the waltzes opp. 38-39 for domestic music-making in early nineteenth-century Britain”) to a new book on Clementi and the British musical scene. He has given recitals in the UK, Germany and Italy and performed with the Orchestra of the English National Ballet, the Royal Philharmonic Orchestra and the Auckland Philharmonia.





Alexandra Goulaki Voutira
Aristotle University of Thessaloniki

Chopin, Delacroix and Hamlet

Based on the Nocturne op. 15 no 3 by Chopin, and its connection with a particular theatrical event—a representation of Hamlet in Paris—I analyse the influence this Shakespearean play and its staging in Paris in the 1830s appears to have had, not only on the music, but also on the painting of this period. The study focuses on the relationship between Chopin and Delacroix and especially the impact that the series of etchings and other works by the famous painter may have made on the composer.

Alexandra Goulaki Voutira is Professor of Musical Iconography in the Music Department of the School of Fine Arts of the Aristotle University of Thessaloniki. Her main research focuses on musical iconography and Modern Greek sculpture. She is in charge of the archive for Musical Iconography of the Music Department, Aristotle University of Thessaloniki. She is Secretary General of the Administration Board of the Tellogleion Foundation. Finally she has organised a large number of exhibitions on Greek art, and published many books, articles and papers in the fields of her research.

Fabien Guilloux

Institut de recherche en Musicologie, CNRS

A Society Salon: Madeleine Lemaire's Tuesdays (1880–1910)

From the beginning of the 1880s to 1910, the woman-painter Madeleine Lemaire (1845–1928) organised a salon in her studio, one of the most renowned in Parisian society at that time. Breaking with the aristocratic codes, every Tuesday in May the hostess received a group of regular guests from the world of high society, politics and the arts—among whom could be found Camille Saint-Saëns, Jules Massenet, Gabriel Fauré, Reynaldo Hahn and Marcel Proust. Several iconographic documents (paintings, photographs, caricatures) illustrate or evoke these evenings where literature, theatre and music played a central role. From these documents—with which unpublished letters, gossip columns or memoirs will be cross-examined—we shall redraw the activity of this atypical salon, its action in favour of the musical Avant-garde of the period 1870–1890, and the close connection between

music, painting and literature favoured by the host.

Fabien Guilloux holds a doctorate in musicology from the Université of Tours. He is currently on the staff of the National Center for Scientific Research (IREMus-UMR 8223, CNRS, Université Paris-Sorbonne). His publications focus on musical iconography, sacred music of the seventeenth and eighteenth centuries, and the instrumental works of Camille Saint-Saëns.

Sarah Hassid

École du Louvre – Université Paris, Panthéon-Sorbonne

**An “Out of Season” Salon: Berthe de Rayssac’s Wednesdays
and the Assumed Images of an Aesthetic Laboratory (1863-1883)**

Between the end of the French-Prussian war and the beginning of the 1880s, the Parisian salon of Berthe de Rayssac, at 5, rue des Beaux-Arts, hosted a great number of philosophers, mathematicians, theologians and writers, as well as many famous artists of the time, such as Henri Fantin-Latour, Odilon Redon, Paul Chenavard, Louis Janmot and Ernest Chausson. Since they were all music lovers, these artists would improvise concerts every week, on Wednesday night. These musical sessions were always held by members of Madame de Rayssac’s inner circle. They gathered different generations of musicians, both male and female, professionals and amateurs. Music often played a soothing role during those encounters, bringing harmony back at the end of very heated political and aesthetic debates. The Salon, thus, can be considered as a sort of microcosm, an immaterial and ephemeral object of study that can only be analysed and apprehended by collecting facts and concrete proof such as material objects, works of art, musical scores or archive documentation. A monographic study of the literary, musical and artistic salon held by Berthe de Rayssac reveals the hybrid nature of such an object—caught between materiality and immateriality—by pointing out its ambiguous place in the history of art. In fact, the fundamental role played by the music at the Salon brings a new tension into the discipline, as it requires more open and trans-disciplinary approaches. From this point of view, an iconographic study of musical-themed art works proves to be quite helpful to retrace the historic, aesthetic and literary nature of this salon. Thus, this essay will mainly focus on a few selected drawings, engravings and paintings by Henri Fantin-Latour, Odilon Redon and François-Louis Français, three leading members of her host’s circle, depicting musical subjects. In fact,

these works have the power to bring back to life the intimate, long forgotten world of the Salon. They can also help us to retrace the lost atmosphere of its musical gatherings and give us precious information about the musical tastes and habits of those who attended them. Finally, they enlighten the role played by the musical imaginary upon the renewal of pictorial and engraving practices, at the very beginning of the symbolist movement.

Sarah Hassid graduated from the École du Louvre and the Conservatoire national supérieur de musique et de danse (CNSMDP). Her research explores the connections between visual arts and music. On this subject, she published in 2015, *Héros, errants d'une histoire à contretemps. Le salon littéraire, artistique et musical de Madame de Rayssac*. Since 2011 she has been preparing a PhD thesis (École du Louvre/Université Paris I) on the musical imaginary in French painting and theory, from 1791 to 1863. She is currently teaching nineteenth-century painting at the École du Louvre and musical culture classes at the Conservatoire d'Aubervilliers.

Keith Heimann

Brookdale Community College/Boston University

“Salon Spielerei”: The American Salon in The Etude Music Magazine

Early mainstream twentieth-century American society was eager to model itself on an idealised European aristocracy. The cultural elite consciously controlled music and its visual presentation with distinct divisions that directly connected chosen musical repertory to social class. Western European music was the signifier of educated, upper-class Americans. Their music was presented in posh concert halls and gilded living rooms. Popular tunes were relegated to middle- and lower-class workers, rollicking about in Vaudevilles and Speakeasies. To project a sophisticated family's established identity, the careful choice and precise presence of an appropriate magazine in the home was required. For bourgeois families with ambitious societal aspirations, the strategic purchase and noticeable placement of an elite publication proclaimed their intended move toward to a higher social standing. One grandiloquent music magazine, The Etude, promised to satisfy the needs of both the established upper-class and the ambitious middle-class by providing a hallmark of social sophistication and cultural exclusivity heretofore the sole domain of Europe's finest coterie. Illustrations published in The Etude, especially during the “Roaring ‘20s,” frequently presented readers with romanticised images of the nineteenth-century European salon.

Their images privileged the perceived superiority of European culture while subtly conveying the inferiority of American lower-class society, its inferior music and its associated milieu. But, did the illustrations deny the American reader a unique, feasible alternative to the European salon? Did an underlying set of expected class normative iconographies prevent the full and successful adaptation of European traditions to American sensibilities? Or, were readers left to wrestle with confusing feelings of inadequacy and hopelessness? This paper will examine *The Etude's* illustrations from the 1920-30s to discover if it was able to produce images of a twentieth-century American equivalent to the European salon that were achievable and not merely unattainable, vacuous imitations.

Wm. Keith Heimann won a full scholarship to The Juilliard School, from which he graduated with Bachelor's and Master's degrees. His Master's degree recital included *Mouvements du Cœur*, a song cycle with lyrics by Louise de Vilmorin, and music by members of Les Six. He is currently a Doctoral candidate at Boston University, pursuing a Doctor of Music in Music Education Degree. His iconographical research is focused on the social and political implications found in the original illustrations published in *The Etude Music Magazine*, with a particular concentration on the 1900-1940s. Currently a Professor of Music, Music Technology, Theatre and the Humanities at Brookdale Community College, he sang extensively with the opera companies of Vienna, New York, Los Angeles, and Santa Fe.

Constance Himelfarb

Conservatoire national de Région in Caen

→ Florence Gétreau, *An Artist's Salon: Prosper Lafaye's Nostalgic Vision of Pierre-Joseph-Guillaume Zimmerman's Thursdays (1832-1853)*

Clemens Kreutzfeld

Universität zu Köln

→ Melanie Unseld, *"Delights of Harmony"? James Gillray as an Observer of Musical Salon Culture in London around 1800*

Olga Manulkina

Санкт-Петербургский государственный университет
(Saint Petersburg State University)

“Slychali I’ Vy?” [Have You Heard?]:

The Russian Music Salon on Stage and Screen

Music salons in early nineteenth-century Russia described in memoirs, and portrayed in paintings and caricatures, were presented in music theatre (e.g. in Tchaikovsky’s operas and their modern productions) and in twentieth- and twenty first-century movies, based on Russian classical literature or biopics, especially films devoted to Russian composers. The paper will discuss the presentation of the Russian nineteenth-century music salon on (Russian) stages and on (Soviet and Russian) screen.

Olga Manulkina is Associate Professor at the St. Petersburg State University (Director of the Master’s Programme “Music Criticism”) and at the St. Petersburg State Conservatory, and is the Editor-in-Chief of the quarterly *Opera Musicologica*. Since 2014, she has been teaching in an MA international programme in Russian Culture and Arts at the European University, St. Petersburg. In 2002 Olga Manulkina was a Fulbright Scholar at The City University of New York, Graduate Center. She was a member of the jury of the Russian National Theatre Prize “Golden Mask” (2007, 2010 and 2012), an organiser of a number of festivals and conferences as well as curator of the American season in St. Petersburg (2008). She is the author of *From Ives to Adams: American Music of the Twentieth Century* (2010) and of numerous articles on Russian and American music and theatre.

Simon Morrison

Princeton University

The Salon (?) of Nadezhda von Mekk

The salon of Nadezhda von Mekk, Chaikovsky’s most important patron, is invisible to us. No known photographs exist of the performances that she hosted; we have no images from inside her estate in Moscow. A few scraps of information in her letters to Chaikovsky, along with anecdotes from relatives and details from the literature on Claude Debussy (who played in von Mekk’s home in his youth), suggest that the salon was exclusively for her personal

enjoyment. After the death of her wealthy husband, she reportedly ran a conservative, rule-bound household; yet her tastes in music, judging from the pieces dedicated to her, were remarkably progressive. This presentation pulls together the existing information about von Meck's salon, taking into account her eccentric reputation within the musical worlds of Moscow and St. Petersburg and assessing her influence on Chaikovsky's career—at least as interpreted by his later benefactors among the Russian imperial establishment. And in the absence of archival evidence, the salon scene that opens Chaikovsky's proto-surrealist opera *The Queen of Spades* is considered afresh. Here is the most private salon of all: one that exists only in the minds of the characters, entirely absent a public.

Simon Morrison is Professor of Music at Princeton University and the author of books on the Russian Symbolist Movement, Sergey Prokofiev's Soviet years, and the Bolshoi Ballet. A recipient of a Guggenheim Fellowship, he has written on music for the *New York Times*, *Times Literary Supplement*, and *London Review of Books*. He is at present restoring the score of Cole Porter's ballet-pantomime *Within the Quota* for performances in 2017.

Arnold Myers

Royal Conservatoire of Scotland

An Instrument for the Tsar

The use of brass instruments in chamber music greatly increased in the nineteenth century, largely due to the invention of the valve. The last years of the century witnessed the phenomenon of an all-brass chamber quartet using a novel family of instruments which took the name "Kornett," usually misleadingly translated into English as "cornet." The most prominent participant in such a brass quartet as an amateur was Tsar Alexander III of Russia, while the leading professional musician to form a "cornet" quartet was trumpet virtuoso Julius Kosleck of Berlin. The musical character of brass instruments can be assessed by visual comparison of their bore profiles. Surviving instruments in St Petersburg and Kremsmünster (Austria) have been closely examined. This paper will present the results graphically and discuss the place of these "Kornetts" in the rich diversity of brass instruments which have been developed following the invention of the valve.

Arnold Myers completed his doctorate at the University of Edinburgh with research into acoustically based techniques for taxonomic classification of brass instruments. He has

contributed articles to the *New Grove Dictionary of Musical Instruments* and chapters for the books *The Cambridge Companion to Brass Instruments* and *The British Brass Band: a Musical and Social History*, and was co-author of *Musical Instruments: History, Technology and Performance of Instruments of Western Music* (Oxford 2004). He is a Professor Emeritus in the University of Edinburgh and is a Senior Research Fellow at the Royal Conservatoire of Scotland. He serves as Vice-President of the Council of Association RldIM and as Vice-President of the Galpin Society.

Nancy November
The University of Auckland

Picturing Nineteenth-Century String Quartet Listeners

This paper examines nineteenth-century depictions of string quartet performance, noting the prominence given to listeners, and the act of listening. Images studied range from early nineteenth-century pencil sketches and watercolours—depicting intimate salon setting—to mid- and late-nineteenth-century prints showing string quartet performance in more public settings. Artworks considered include those by well-known artists of the period, such as August Borckmann and Friedrich Gauermann, together with various anonymous works. Associated written documents that discuss listening practices and ideals are also considered, for example E.T.A. Hoffmann’s *Kreisleriana* (1810-1814). Satirical images, too, have their place in this discussion, for the light they throw on nineteenth-century stereotypes of listening practices. The larger question here is what visual culture can tell us about listening culture. In both the semi-public and public concerts of the mid-nineteenth century, scholars have noted that listeners were gradually “reforming.” This was due, in part, to the emphasis by critics on a culture of still, silent, absorbed listening. The paper argues that the emergence of this listening culture was associated first and foremost, but not only, with the performance of string quartets, and that the shift in listening was enacted and depicted in contemporary iconography. A gradual trend is observed. In the early nineteenth century, listeners are often depicted as integral to the performance, and the performers are themselves shown as listeners. At the other end of the nineteenth century, artists tended to dissociate performing and listening. Capturing performers and listeners alike, alone with their inexpressible thoughts and far-off gazes, these later artists transformed the earlier “conversation piece” into a devotional scene. Thus these artists, like the critics of the day, played their role as “reformers” and educators of contemporary listeners. They

simultaneously helped shift contemporaries' conception of chamber music: from socially engaging practice, to refined, distanced artwork.

Nancy November is a Senior Lecturer in Musicology at the University of Auckland. Her research and teaching interests centre on the music of the late eighteenth and early nineteenth centuries. Her recent publications include essays on the early performance of Beethoven's string quartets, and their performance history in the recording age. She has also published aesthetic and analytical studies of Haydn's music. Her edition of Adalbert Gyrowetz's String Quartets Op. 29 was published in 2013; an edition of six sextets by Paul Wranitzky in 2012. Research awards include an Edison Fellowship from the British Library, an Alexander von Humboldt Fellowship, and a Marsden Grant from the NZ Royal Society. She recently completed a monograph: *Beethoven's Theatrical Quartets: Opp. 59, 74, and 95*.

Natalia Ogarkova

Российский институт истории искусств, Сектор музыки
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***The Salon in Russia in the First Half of the Nineteenth Century:
The Musical and the Visual as a Form of Communication***

The salons in Russia in the first half of the nineteenth century were the centres of musical culture fostering “amateurship,” the practice of music making, the art of professional composing, and promoting arts patronage. It was the salons, rather than the Imperial Court, that began to shape society's taste in music, support and patronise the new names, and initiate performance of new music. Music had an important cultural mission in the salons. Alongside other communication practices, it gained a powerful impetus to establish its own “name” and capture the tastes and preferences of the period, while amateurs and professional musicians drew their inspiration for artistry and self-promotion in that society. It was the salons that generated new ideas for music development, new forms of theatre and concert life and music genres. The “musical/visual” parallel appears to be quite conspicuous among the other forms of musical-theatrical amateurship limited by the closed realm of the women's salons and the intimate circle of the chosen ones. The scenes of music-making, opera and theatre performances, tableaux vivants with music, and the portraits of the salon hostesses captured by the iconographic sources testify to the atmosphere of play, artistry and improvisation that determined the nature and goal of

communication between the attendees. A dramatically different role in the culture of the epoch was to be played by the salons targeted at music professionals, popularising high art, and giving rise to a new listenership. In contrast to the high-society women's salons, the first fiddle in this salon environment was played by the host. Such salons were kind of a stage that clearly reflected the on-going creative input of the host-director and his guests. The available iconography makes it possible to give special emphasis on determining the new contours of the complex "music score" of salon life. High society, artistic, professional albums—a specific genre of musical-poetical, visual and calligraphic art—were an indispensable attribute of the salon culture. The album can be viewed as reflecting a sentimentalist-romantic frame of mind, literary and musical tastes of the period, professional activity of renowned poets and musicians, and amateur experimentation. It is possible to study the album as a collection of visual artefacts (visual symbols in the form of flowers, birds, musical instruments, portraits of musicians, various theatrical sketches, ciphered musical charades, etc.). Musical notation was often used as a "ciphered" letter, a musical riddle: for example, a fragment of an art song was recorded in multi-coloured ink in the form of a circle, a triangle, etc. A clear focus on the visual perception of the reader can be seen in the albums—collections of musical autographs. Brief, spontaneous autographs given as a "keepsake" require decoding: for example, the autograph of Henri Vieuxtemps shaped as a mysterious tone series descending from the top to the centre and climbing up to the initial point, or a note line bearing the signature "Donizetti Gaetano" under each note and crossing the sheet diagonally from the bottom to the top, etc. The musical and the visual in the structure of the album is a communication channel between the owner of the album and the addressee, a way to express one's personality (personal information), a text-remembrance or reminder (ciphered letter).

Natalia Ogarkova, PhD, is Lead Research Fellow in the Music Department of the Russian Institute of Art History, Professor of Interdisciplinary Studies and Practices in the Arts Department at the St. Petersburg State University, and Professor of the Music Education and Training Department at the Herzen State Pedagogical University of Russia. Her expertise encompasses the history of Russian music culture and art, musical source and textual studies of the eighteenth and nineteenth centuries, as well as music culture and art of Petersburg. She is an author of the book *Ceremonies, Celebrations, Music at the Russian court: Eighteenth to the beginning of the Nineteenth Centuries* (2004) and Contributing Editor of the edition *Muzykalniy Petersburg. Encyclopedia. 19th Century: 1801-1861* (volumes 12, 13; 2013-2014).

Fernando de Oliveira Magre
Universidade de São Paulo

Silvia Maria Pires Cabrera Berg
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***“Alma Simples” and Yvonne Daumerie:
Transiting between Musical Genres and Spaces***

The Edmar Ferretti Collection was donated to the NAP-CIPEM (Research Center on Performance Science in Music), Department of Music of FFCLRP – USP (University of São Paulo) in 2014. In addition to Edmar Ferretti’s private collection of books, printed scores and manuscripts, there are many compositions dedicated to her—an important soprano and teacher in Brazil. Among the songs, there are many *Modinhas*, a genre that moves between popular and scholarly composition, using romantic poems that are usually accompanied by piano or guitar. It is, in essence, a genre that permeated elegant lounges, soirees and private presentations, as well as street serenades. Many of them are now unknown or forgotten. Among the *Modinhas*, one in particular attracted our attention: the “Alma Simples” (“Simple Soul”) *modinha* with lyrics by Salvador Moraes and music by Pedro Ângelo Camin alias Nimac. On the cover page of this *modinha* one can read: “Sung with Great Success on ‘Radio Educadora Paulista’ by Miss Yvonne Daumerie,” just below the picture of her that takes up most of the page. The information available on Yvonne Daumerie and Pedro Ângelo Camin is scant, and scattered. During the Modern Art Week of 1922 Daumerie gave a dance performance at the Theatro Municipal, transiting in different artistic contexts. In addition to dance and to the “dancing soirees” that she offered at home, she organised artistic dance festivals and soirées. Daumerie was also a singer and singing teacher, having prepared recitals of her students, and presented herself at Radio Educacional Paulista (currently Radio Gazeta). Moreover she attended Solar dos Lebeis, a Sao Paulo bourgeoisie home famous for its soirées, intellectuals and artists meetings. Camin was both a composer and a musical editor. While editing his own compositions, he revived in Brazil the tradition left by Antonio Diabelli (1781-1858), a composer and the prestigious Austrian publisher that issued pieces with popular arrangements, so that the amateurs could play it at home. In this paper we analyse the relations between Daumerie’s image and its connection with the stamped photograph on the cover of the score of “Alma Simples.” On the one hand, the use of photography raises the question of production and distribution of urban music through music and radio programmes, showing a commercial use of Daumerie’s image, and appropriation of her status. However, although the picture does not directly represent a

situation of a musical salon, the figure of Yvonne Daumerie refers to such social environment, transfigured in exquisite soirees in the Brazilian high society of the first half of the twentieth century, in which Daumerie transited as easily as on the stage, on the radio and the artistic and intellectual environments.

***The Watercolours of Paul Garfunkel and SCABI's International Concerts
during the Years 1954-1958***

The watercolours of the French painter and engineer Paul Garfunkel (1900-1981) found in the personal belongings of the collection of José Penalva (1924-2002) in the city of Curitiba (Paraná, Brazil), are both a visual and artistic testimony to the International Concerts promoted by the Society for Artistic Culture Brasília Itiberê (SCABI) during the years between 1954 and 1958. The SCABI, a cultural non-profit organisation founded by intellectuals in 1944 and active until 1976, was responsible for the founding of the Symphony Orchestra of SCABI, the first of Paraná, the artistic education and the training of classical music audiences, continuing the training for musicians started in 1916 by Paraná's Conservatory of Music. SCABI also maintained relations with the Brazilian Musical Youth, whose collections are part of the SCABI collections. In Garfunkel's watercolours it is possible to observe the registration and the impression, between the years 1954 and 1958, of the passage of great artists and international groups such as the tenor Tito Schipa and the New York Woodwind Quintet. In addition, it is interesting to note the large number of Eastern European and German artists that were part of the SCABI's International concerts such as the violinist Bronisław Gimpel (Poland), the pianist Marie Morosoff (Russia), the singers Ya and Lubo Maciuk (Ukraine), and the pianist Wilhelm Backhaus (Germany), as well as groups such as the Czech Quartet and the Lucnica folk music group, both from the former Czechoslovakia (now The Czech Republic and Slovakia). Founded in a region of Brazil with many immigrants from European countries, mainly from Italy, Germany, and Poland, SCABI was a typical civil society that received governmental support for dissemination of the arts, culture and arts education, and that played a decisive role in the cultural effervescence that followed the end of the Estado Novo and post-war in the city of Curitiba. The approach of this research, with its iconographic study of musical representations in salons, brings us close to how the SCABI was designed and conducted. It was a civil society partnership maintained by lovers of the arts and culture in general; Although not only concerts and recitals happened in salons, the form of social organisation leads us directly to that space and to its features. In this paper, we analyse the intermedial relations found in two of Garfunkel's watercolours from 1954, and how the information contained in these artistic records may elucidate the historical, social and political factors that favoured the creation,

development and importance of the SCABI. Finally, this analysis will be seen through the documentary filter of the private archives of José Penalva, where the Garfunkel watercolours were found.

Fernando de Oliveira Magre is a choral conductor, singer and flautist. He graduated in music education (2012) and specialised in choral conducting (2015) at the State University of Londrina. Currently, he is a Masters Degree student in Musicology (Universidade de São Paulo), where he carries out research into Gilberto Mendes' music theatre. He is a founding member of *Entre Nós* a vocal group in which he is active as a singer, arranger and musician. He also participates as a singer in the Contemporary Choir of Campinas, conducted by Ângelo José Fernandes.

Silvia Maria Pires Cabrera Berg has a degree in composition from Universidade de São Paulo and received a scholarship from the *Grupo Ultraz* which allowed her studies in Norway in 1984. Living in Denmark from 1985 to 2008, she was founder and conductor of the *Ensemble Øresund*. Until January 2008, she conducted the traditional *Københavns Kammerkor* and *AmaCantus Group*. As a composer, her works have been performed regularly in concerts and festivals in Europe, Latin America and USA. Particularly of note is her participation in the ISCM in Zagreb in 2005, the project *Rumor de Páramo* with the work *Dobles del Páramo* for solo piano, commissioned by pianist Ana Cervantes, recorded on CD *Solo Rumores*, and *Canto de la Monarca*, with the work *El sueño el vuelo*, and CD recording of her works for piano by pianist Valeria Zanini in 2008. She is Professor at São Paulo University, coordinator of the interdisciplinary Lab LAPECIPEM (a Lab under NAP – CIPEM) and the International Academic Cooperation between de Music Department of FFCLRP/USP and Børnekorakademiet (Denmark).





VDITVS

Jolanta T. Pekacz
Dalhousie University, Department of History

Visual Representations of the Musical Salon as a Cultural Discourse

The notion of the *salon* is an historiographical creation that emerged in the early nineteenth century, in an attempt to give coherence to a variety of forms of sociability of the European upper and upper-middle class in the seventeenth and eighteenth centuries. The term *salon* as a metonymy for private socialising was not used under the Old Regime; it began to circulate in this sense only from the early nineteenth century. It was also in the nineteenth century that a variety of forms of Old-Regime sociability began to be retroactively referred to as *salons*. The process of invention of the *salon* responded to specific social, political and cultural developments of the time, such as nostalgia for the Old Regime and a renewed appreciation for the cultural capital of the Old-Regime elites, as opposed to the nineteenth-century *nouveaux riches*' lack of cultural credentials.

Music was not a defining feature of Old-Regime sociability later referred to as *salons*; polite conversation was. This is not to say that music was absent in those salons; it was an obvious pastime and a cultural attribute of the social elite, but in contrast to conversation and literary games, it was considered less prestigious. The classical aesthetic doctrine located music below literature and painting, and the sensual aspect of music made it potentially corrupting, especially for women. Hence, the rules of feminine propriety stipulated that an upper-class woman's involvement in music never be excessive.

A new valorisation of music in salons and the notion of "musical salon" was a nineteenth-century phenomenon related to the political and economic ascendance of the middle class and their cultural aspirations. The new elite embraced music as a status symbol and a source of cultural capital: both an ability to host private concerts and an ability to play a musical instrument, especially the piano. Ubiquity of music in cultural practices of the middle class, emphasised in contemporary literary sources, suggested that with polite conversation on the decline, music could sustain salon sociability. Music in salons soon became part of the broader discourse, appropriating the notion of the *salon* for various forms of sociability and legitimising some as continuators of the best tradition of private music-making, while de-legitimising others as mere preserves of bourgeois pretence and artistic mediocrity.

Visual representations of salon music-making offer specific insights into the complexity and ambiguity of the nineteenth-century role of music as the middle-class's cultural capital. In the realm of official art, the subject matter of private music-making traditionally belonged to genre painting, which occupied an inferior place in the hierarchy of genres,

established within the “academy” in seventeenth-century Europe. Genre painting was considered lacking the inspirational value and substance of history painting or portraits; it depicted everyday life in its unheroic forms. Although the hierarchy of the genres began to be seriously challenged in the nineteenth century, the visual representations of musical salons continued to follow the convention of genre painting, along with its ambiguous connotations; its “feel good” decorative and nostalgic qualities. For a good part of the nineteenth century, genre painting occupied the same aesthetic niche as short instrumental compositions, such as preludes and etudes, considered hierarchically lower than larger forms. This representational convention articulated an inability of the middle-class musical salon to become an authority of aesthetic judgement and an arbiter of musical taste, thus an heir of the imaginary salon tradition that fed nineteenth-century imagination.

Jolanta T. Pekacz holds a PhD in Musicology from the Institute of Fine Arts, Polish Academy of Sciences, Warsaw, and a PhD in History from the University of Alberta, Edmonton, Canada. She is the author of *Conservative Tradition in Pre-Revolutionary France: Parisian Salon Women* (1999); *Music in the Culture of Polish Galicia, 1772-1914* (2002); Editor of *Musical Biography: Towards New Paradigms* (2006), and Co-author of *World Maps 1200-1700: A Bibliography of Scholarship on Mappaemundi and Early World Maps* (1997). She also published essays on French salons, Frederic Chopin, biography, music and gender, popular music, aspects of nineteenth-century Polish history, and the role of memory in the production of historical knowledge. She currently teaches history in the Department of History, Dalhousie University, Halifax, Canada.

Chris Price

Canterbury Christ Church University

***Harmony and Unanimity?—the Bourgeois Self-image
of the Canterbury Catch Club***

The Canterbury Catch Club is a particularly well-documented example of a national phenomenon. Musical clubs and societies, in which gentlemen ate, drank, smoked, socialised and sang in more or less equal measure, were immensely popular throughout Britain in the late eighteenth and for much of the nineteenth century. They were a formalised incarnation of the much less respectable, tavern-based, informal gatherings well known to the British drinking classes (that is, everyone) since before the time of Shakespeare, whose low-life

characters (Falstaff, Toby Belch, and the like) inhabit that somewhat disreputable world. Later writers testify to the popularity of singing in alcoholic contexts, with varying degrees of disdain: Dickens and Thackeray took good-humoured views of these gatherings, while other, more musical, diarists such as John Marsh and RJS Stevens are less well-disposed. This paper will take these writers as points of reference. It is clear that as the Georgian age in Britain gave way to the Victorian, clubs sought to project a more cultured, sophisticated image. The Canterbury Catch Club will serve as a case study of this process, using a rich mine of contemporary archives to illuminate the study. This club moved itself upstairs to slightly more salubrious surroundings in a local hostelry, restricted the membership, adopted a motto, had portraits painted, commissioned a fine lithograph, employed a local artist of national renown (Thomas Sidney Cooper) to decorate their premises, and eventually built its own concert hall by subscription. This paper will interrogate all this aspirational activity to show that it says more about the precarious nature of middle-class identity than about the club's musical taste. All that having been said, however, there is no doubt that music—whether for members' consumption as it was performed by the Club's hired orchestra, or for their enthusiastic participation—was the club's *raison d'être*, and this paper will conclude by considering this phenomenon in the light of contemporary anthropological understanding of sociable music-making, whether in salon or tavern.

Chris Price is a Senior Lecturer in the Department of Music and Performing Arts at Canterbury Christ Church University. He also pursues a lively career as a professional musician; his work as a Tenor Lay Clerk (gentleman singer) in the Cathedral Choir at Canterbury has included many recordings, BBC radio and TV broadcasts, and international tours, notably to the USA, Holland, Italy and Norway. In addition to this, he undertakes regular professional work as singer and conductor in the area. His specialist interests include the music of the English Reformation; the music and other archives of the Canterbury Catch Club; the music of Canterbury-based composer Alan Ridout; and the songs of such humorists as Flanders and Swann, Noel Coward, Jake Thackeray, and Richard Stilgoe. Chris is regularly in demand as singer and conductor. His recent performances include a specially-commissioned evening for the Canterbury Festival in October 2015, recalling the heyday of the Canterbury Catch Club, and a number of concerts featuring the music of Flanders and Swann and other song writing humorists. As part of the project entitled "As Thomas Was Cudgell'd One Day by his Wife," Chris and some fellow Lay Clerks from the Cathedral Choir have given several performances of some of the songs of the Canterbury Catch Club at various venues including a local hostelry under authentic conditions and in the more refined surroundings of the Cathedral Archives Reading Room. Conference papers include "As Thomas Was Cudgell'd One Day by his Wife—the music of the Canterbury Catch

Club” (Salzburg 2014); “Not of heroic build: the literate Glee” (MNCB Conference, Glasgow 2015); “The Folly of the Farce is Done: death and grief in convivial song” (Centre for Nineteenth-Century Studies, Durham University, June 2015); and “The Canterbury Catch Club: a performance of class” (13th Symposium of the ICTM Study Group on Iconography of the Performing Arts: “Decoration of Performance Space: Meaning and Ideology” in Venice). He has recently introduced and edited the music of the Canterbury Catch Club in a book with an accompanying CD featuring himself and fellow-lay clerks—forming the *a cappella* group “Cantuar”—singing examples of this rich and varied repertoire.

Debra Pring

Association RldIM, Executive Director

***From Messiah to Mojo Man:
Recreating the Salons of Handel and Hendrix from Visual Sources***

In 1968, Jimi Hendrix moved into 23 Brook Street, London. He considered the beautiful Georgian house to be “The first real home of my own”, and paid £50 a week to rent the attic flat. But, in time travel terms, Hendrix had an illustrious neighbour. G.F. Handel had lived at number 25, renting the entire house for the princely sum of £60 a year. Handel’s home has been a museum since 2001, and in February 2016, Hendrix’s space too was opened to the public. The rooms within each that garner the most interest—unsurprisingly—are Hendrix’s bedroom/living room, where he played and partied, and Handel’s dining room, used for rehearsing and for giving formal recitals. Both have been restored and, of course, contemporary visual sources consulted in order to recreate an “authentic” space. But the juxtaposition of these musical giants, two centuries apart, brings into sharp relief the manner in which visual sources can/cannot and should/should not be used when considering aspects of music and creativity. This paper is focussed on considerations of the visual material available to the teams involved in the restoration of these two musical “salons.” The sources are compared and contrasted in terms of their media, content, and authors, and the dust blown off some old debates on the plausibility and desirability of “authenticity.”

Debra Pring gained her PhD at Goldsmiths College, University of London, with her work in the arena of the visual in sixteenth- and seventeenth-century Holland. She researches in areas as diverse as lyrics in Korean popular music, tattoo culture, and photography of live performance, always looking toward the interaction between the visual and music, dance,

and the dramatic arts. Her current interests focus upon advances in Linked Data, and in the changing ontology of the artwork. Formerly, Debra was a professional recorder and baroque flute player, and was one of the first musicians to rehearse, perform, and lecture at the Handel House Museum on its opening. To that end, she had works written specifically for her, including “Sonata” by Roger Beeson. She is Executive Director of Association RIdIM.

Maria Razumovskaya
Morley College

Ferenc Liszt: Choreographing the Salon, “Warts and All”

Asked how he should be portrayed, Ferenc Liszt famously exclaimed: “The exact way that I am: warts and all!” Despite this apparent honesty, Liszt had one of the most complex and influential personas across late Romantic music aesthetics, who expended much energy on developing a new status for the artist in society and, importantly, for remodelling his own identity. Thus, when Lina Ramann set about writing his official three-volume biography (*Franz Liszt als Künstler und Mensch*, 1880/94), she was instructed by the great musician that his life was to be more “invented” than based on actual facts. Her response was a literary work that reflected an artist who had developed a new intellectual and spiritual status for himself in society. In it, a significant part of his metamorphosis into an Artist was presented through his changing attitude to, and eventual redefinition of, the salon. The basis for this narrative was drawn largely from elements extracted from the iconography of the time. The paper will explore Liszt’s evolving aesthetic views and the corresponding intentional manipulation of identity that he undertook in collaboration with other artists in redefining the status of the salon. It will survey the carefully crafted iconography of the salon that went alongside this, and will trace how it impacted on narratives about Liszt, such as that of Ramann. In so doing, it will show how Liszt was concerned with moving away from famous images such as Josef Danhauser’s *Liszt Fantasizing at the Piano* (1840), thus embracing different media, including choreographed photography, to compose an immediate and lasting visual legacy.

Maria Razumovskaya holds a PhD from the Royal College of Music, London, and is an accomplished pianist, recording artist and researcher. Her PhD thesis *Heinrich Neuhaus: Aesthetics and Philosophy of an Interpretation* was completed in 2015. As an active performer, her current international projects include *Performing Interpreted Reflections: In and Out of*

Time, that is generously supported by Arts Council England. As a researcher she is particularly interested in Central European and Russian pianism and culture from the mid-nineteenth century to the late twentieth. She has contributed to *Grove Music*, *International Review of Aesthetics and Sociology of Music*, *Síneris. Revista de música*, *International Piano Magazine*, and *BBC Music*.

Elisabeth Reda
Universität Hamburg

→ **Melanie Unseld, “Delights of Harmony”?**
James Gillray as an Observer of Musical Salon Culture
in London around 1800

Luzia Rocha
CESEM, Universidade Nova de Lisboa

“Talking Machines” and Phonograms:
Chinese Opera Production for Salon Music in the Twentieth Century

At the Museu do Oriente in Lisbon, Portugal, one finds a remarkable phonogram collection (vinyl records) of Chinese Opera from the end of the nineteenth century until the mid twentieth century. It is a part of the Kwok On Collection, resulting from the 1999 donation by the Association do Musée Kwok On in Paris. It comprises 1,095 phonograms from Western and Eastern company records that are being studied and analysed for the first time. This paper aims to analyse music iconographic solutions for the album covers, the visual marketing of the major company records here represented (both European and Chinese), and the repertoire chosen for the recordings. Another important topic will be the reflection about the “loss” of choreographic and scenic components when an opera—a stage performance—travels into the private atmosphere of the salon and how it affects the listening process.

Luzia Rocha graduated in Musicology from NOVA University of Lisbon in 1999, where she also completed a Master’s degree (2004) and PhD degree in Musicology (2012). In 2010 she

published the two volumes of *Ópera & Caricatura – o teatro de S. Carlos na obra de Rafael Bordalo Pinheiro* and, in 2015, the monograph *Cantate Dominum: Música e espiritualidade no azulejo barroco*. She is member of the IMS Study Group on Musical Iconography, and the IMS Study Group for Latin America and Caribbean (ARLAC), and collaborates with the Grupo de Iconografia Musical de la Universidad Complutense de Madrid/AEDOM. Luzia Rocha has been appointed Adjunct Professor of Universidade Lusíada (Lisbon, Portugal), Researcher at Artis – Instituto de História da Arte, Universidade de Lisboa and Director of NIM – Musical Iconography Study Group/CESEM – NOVA University of Lisbon.

Henrike Rost

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Music-Related Drawings and Paintings in Autograph Albums of the Moscheles Family

Autograph albums—or “Stammbücher”—represent a nineteenth-century practice of cultural and social interaction that was widespread both within and beyond the German-speaking parts of Europe. They should thus be considered a European and transnational phenomenon. Countless albums and album-page collections were created as a lasting reminder of shared experiences and social gatherings. They affirmed ties of friendship, and also preserved the most culturally significant social connections for posterity. Autograph albums were widespread between both sexes and, in musical circles, contained not only hand-written music and music-related comments, but also many music-related drawings and paintings. I consider the autograph album to be an important attribute of salon culture and the sociability of the nineteenth century. It represents an invaluable resource for reconstructing musical and cultural networks and salons, one that has up to now been very largely neglected. These albums contain numerous visual representations of the uniquely public-private character of salon culture. In my paper, I will concentrate on the drawings and paintings in the albums of the Moscheles family, which have remained virtually unnoticed until now. The pianist and composer Ignaz Moscheles (1794-1870) travelled extensively in Europe, and was closely connected throughout his life to the musical and cultural elite. In 1825 he settled with his wife Charlotte in London, where their house became an important focus for local and foreign musicians and artists, among them Felix Mendelssohn Bartholdy. Both Ignaz and Charlotte Moscheles collected music, writing, and pictures in their respective albums, with their elder daughters Emily and Serena following the same

practice as they began to grow up. These four albums—representative of many others—provide unrivalled personal documentation and imagery about the social and artistic life revolving round the musical salon.

Since 2015, **Henrike Rost** has been a Research and Teaching Assistant at the Institute for Musicology of Paderborn University and Detmold Academy of Music. A trained classical singer, she studied Music and Media and Italian (Bachelor of Arts 2011) and Musicology (Master of Arts 2014) at Humboldt University of Berlin. She worked as part of the research project *Barcarola: Imagination and Everyday History of the Venetian Gondola Song* at the Deutsches Studienzentrum in Venice. At the same place, she was holder of a research grant in 2015. Her doctoral project, *Music-Related Autograph Albums in the Nineteenth Century* is supported by a Gerald D. Feldman travel grant of the Max Weber Stiftung.

Maxim V. Sergeev

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***Keyboard Instruments in St. Petersburg Musical Salons
of the Nineteenth Century***

The study of iconographic and archival material and memoirs opens to modern researchers that, for many years remained in the shadow of musicological research, the competitiveness and diversity of Russian piano models. Unfortunately, more than 1,000 names of Russian piano makers in the scientific literature found no more than two dozen. However, since the 1820s, the St. Petersburg grand pianos are not inferior to the best Broadwood and Erard pianos, and sometimes, in the opinion of the public, their sound and quality of production are superior. Famous musicians and composers were pleased to choose for themselves the pianos that are not only well-known producers of St. Petersburg – H. Faveryear, I.A. Tischner, C. Wirth, J. Becker, H. Lichtenthal, but quite unknown to modern scholars G. Meltzel, J. Staben, Ch. Schultz, Chr. Gentsch, Fr. Wurster pianos and others.

In this paper we consider what could influence the selection of the master and model of keyboard instruments for the aristocratic salons.

Maxim V. Sergeev, PhD, is organologist, piano tuner and restorer of keyboard instru-

ments. From 1997, he worked at the Herzen State Pedagogical University (St. Petersburg) as Assistant Chair of Music Education and Training and as a piano tuner at the piano workshop “J. Becker” Factory (St. Petersburg). He participated in the service of piano competitions and music festivals in St. Petersburg and Finland. He is the restorer of Tchaikovsky’s grand piano, and of Uuno Klami’s upright piano. His research interest encompasses Russian piano history, and the maintenance and restoration of pianos from the eighteenth and nineteenth centuries.

Olga Skorbyashenskaya

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(N. A. Rimsky-Korsakov Saint Petersburg State Conservatory)

Pianists at the Musical Salons of the Nineteenth Century

This paper is devoted to the European piano history of the first thirty years of the nineteenth century. The main aim is to reveal connections between salon pianists in Paris and St. Petersburg, applying the documentation method to reconstruct the piano performance style of the epoch: memoirs, letters, newspapers, and pictures will play a significant role in this respect. On the group portrait by Nicolas Eustache Maurín one can see six individuals: Jacob Rosenhein, Theodor Döhler, Adolf von Henselt, Alexander Dreyschock, Sigismund Thalberg, and Eduard Wolf. Three of them (Döhler, Dreyschock and Henselt) were associated with St. Petersburg, which does not come as a surprise when taking into account that at that period St. Petersburg was known as the “Pianopolis”—the town of the pianist. The paper will demonstrate that pianists of the 1830s and 1840s had many common features, and that their impact on salon culture cannot be underestimated.

Olga Skorbyashenskaya earned her PhD degree with the study *C. M. von Weber Piano Music in the Context of the Ideas of the German Romanticism*. She is Associate Professor of Piano at St. Petersburg Conservatory, and has authored two method-focused publications, i.e. *Charles Alkan. Etudes for Piano* and *The History of the Piano: Instrument and its Masters*, and many articles about Weber, Henselt, and Alkan.

Christian Speck
Institut für Musikwissenschaft und Musikpädagogik,
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***Haydn and Mozart Playing String Quartet in the Private Salon:
The Historicist View in a Painting by Julius Schmid (1854-1935)***

We know relatively little about quartet playing in the private bourgeois sphere in the eighteenth century. Some reports of musicians provide an insight into the situation of execution, providing valuable information. Of particular importance for the history of the string quartet is Mozart's presentation of his six quartets K. 387, 421 (417b), 458, 428 (421b), 464 and 465, the "Haydn Quartets," in the presence of Haydn and other friends on 15 January and 12 February, 1785 in Mozart's apartment in Vienna. Another memorable event in Vienna is credited to a friend of Mozart, the singer Michael Kelly (1762-1826). It seems that the Austrian historical painter Julius Schmid (1854-1935) represented the trusted historical situation of Haydn's quartet playing with Mozart in his painting *The Haydn Quartet*. But the image raises the question, with whom the musicians are to identify precisely. One also has to wonder if Schmid may have painted after a lost original painting, or combined pre-existing portraits, or just worked from his own imagination. I would like to address these issues for authenticity more closely. While it is obvious that Schmid's picture of Haydn's Quartet played in society and including Mozart testifies a precise knowledge of the culture of the quartet playing in the private salon, at the same time the image has historicist features. It seems to express a transfiguring consciousness of the past classical era of Viennese musical life. This wistful retrospect also comes expressed in the words of Eduard Hanslick: "The concerts in private homes, of which the old Vienna echoed, have ceased, as well as the concerts in the palaces. One visits concerts, but no longer organises ones. One listens all the new quartets and symphonies, but no longer one plays them by oneself."

Christian Speck is Professor of Musicology in Koblenz at the Universität Koblenz-Landau. His broad and diverse interests in the traditions of the "First Viennese School of Composition," Luigi Boccherini, and the Baroque oratorio are reflected in his numerous scholarly papers published in various journals (e.g. *Early Music*, *Analecta Musicologica*, *Die Musikforschung*, *Mozart-Jahrbuch*, *Musiktheorie*), festschriften, conference proceedings and collections of essays, as well as in articles for the *New Grove Dictionary* and the *Musik in Geschichte und Gegenwart*. He is Editor-in-Chief of Luigi Boccherini: Opera omnia and a Charter Member and Scientific Director of the Centro Studi Opera omnia Luigi Boccherini in Lucca. He has just edited the volume *The String Quartet: From the Private to the Public Sphere* (2016) and *Musikedition als Vermittlung und Übersetzung* (2016).



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Hayato Sugimoto
関西学院大学
(Kwansei Gakuin University)

***Manifestations of Three Portraits: The Impact of the Harp Lute,
and Actresses on the Regency Salon in England***

At the beginning of the nineteenth century in Britain, a type of plucked stringed instrument, originally invented by the English musician Edward Light, and generically called the harp lute, charmed middle-class ladies. Extravagantly decorated but affordably priced, the harp lute soon became a fashion item. Its harp-like tone quality added to its allure for the aspiring middle class—for whom the harp was associated with the royal circle—promised them a closer relationship with upper-class families in fashionable society. The spread of the harp lute did not emerge from nothing, nor did it happen spontaneously, but rather it was conscious, intentional, and strategic. This paper examines three contemporary portraits of ladies, each depicting the sitter wearing fashionable clothes and playing on a harp lute, reflecting the contemporary art movement today known as Regency classicism. Interestingly, few portraits with a harp lute have survived, but of the five so far discovered, three are of celebrities, specifically actresses. The sitters are Mrs Harriot Mellon (c.1777-1837), Mrs Dorothy Jordan (1761-1816) and the Countess of Essex, Catherine Stevens (1794-1882). These women were very famous, particularly in London, as theatre became an increasingly popular part of Georgian culture. They also had in common that, despite their humble birth and labouring class origins, each succeeded in marrying a titled gentleman, and entered high society (recalling the Cinderella story). This phenomenon was hardly a coincidence, so the three portraits are worth analysis. As the harp lute was not made for professional musicians but for amateurs, and was used to show a lady's proficiency in music, the instrument was mostly played in a domestic locus such as the dining room or a salon. The influence of popular music sung or played by the famous actresses in theatres were significant and it is no exaggeration to say that the harp lute and its culture could not have existed without it. This paper will discuss Regency society and culture as transmitted through these three portraits, investigating the calculated marketing of harp lutes by their inventors, sellers and manufactures implied by the paintings, exploiting its association with celebrities. In conclusion, the influence of actresses with musical instruments on the social activities of middle-class ladies in the music salon will be shown to be characteristic of contemporary society and culture.

Hayato Sugimoto learned the skill of guitar making from a Spanish guitar maker and

his colleagues in England between 2000 and 2005. Through this experience he gradually developed an interest in the history, technology and socio-cultural aspects of guitars. In 2005, he completed a BA (Hons) Music Technology (Musical Instruments) at London Metropolitan University. In 2009, he completed an MMus Musical Instrument Research at the University of Edinburgh with focus on aspects of French guitars made in the nineteenth century. In 2015, he completed a PhD at the University of Edinburgh with the thesis titled *The Harp Lute In Britain, 1800-1830: A Study of The Inventor, Edward Light and His Instruments*. He is currently a part-time Lecturer at Kwansei Gakuin University and Kyoto Sangyo University in Japan.

Temina Cadi Sulumuna

Uniwersytet Muzyczny Fryderyka Chopina, Warsaw

The Harp in Musical Salons

Thanks to the arrival of Marie-Antoinette—a harp music enthusiast taking harp lessons—and the intense activity of her music salon, Paris became a “harp Mecca.” It is noteworthy that in the 1780s, almost sixty harp teachers were registered there. Many of them enjoyed a high reputation, like the harp teachers of Marie-Antoinette, such as Christian Hochbrücker, Philippe-Joseph Hinner and Pierre Lagarde, or the harp teacher of the Bonaparte family, Martin-Pierre d’Alvimare. At that time, the harp—very often decorated with exotic motifs in line with the fashion of the time—had grown to become an important and necessary decorative element of Parisian salons. Therefore, the harp used to be pictured on representations showing aristocratic salons. In this paper, particular attention is paid to representations of the harp in eighteenth- and nineteenth-century French musical salons (among others of Prince Louis François de Conti, of Marie-Antoinette, and of Madame Récamier). The analysis of the visualisation of the harp in musical salons over this time period, allows one to trace the major changes in the construction of the harp (single-action harp versus double-action harp), which are—without substantial modifications—present in the harp contemporary to us. The analysis of the visualisation of a harp performance, which is also of a great significance in the present paper, also permits us to determine the characteristics of the then harp playing technique. Music lessons featuring the harp, shown in the representations of musical salons scenes, are also a significant issue in the paper. The analysis encompasses music lessons in which the harp is a major instrument as well as an accompaniment instrument. A strong emphasis is finally also put on the visuali-

sation of the sociability of the musical salons featuring the harp, particularly by describing the customs that were observed in musical salons, like a delectable dinner concluded with harp playing. The paper concludes with a the description of the impact of the musical salons on culture as transmitted through the visual, by analysing writings of Madam Ancelet and of Carlos Fischer.

Temina Cadi Sulumuna is an accomplished concert harpist and laureate of music competitions and auditions (Paris, Drozdowo, Warsaw, Radziejowice). She completed her Master's studies at the Fryderyk Chopin University of Music in Warsaw, obtaining her Graduate Diploma in harp in 2010 from where she also earned her PhD in music arts in 2015. She has delivered papers at national music conferences, such as in Warsaw (2012 and 2013) and in Bydgoszcz (2014), and at international musicological conferences, as for instance in Glasgow (2015) and in Budapest (2016). She was Professor for harp, among other roles, at the Grażyna and Kiejstut Bacewiczowie Academy of Music in Łódź, and the Fryderyk Chopin University of Music in Warsaw.

Brian Christopher Thompson

香港中文大學

(The Chinese University of Hong Kong)

William Notman and the Postcolonial Soirée

The Scottish-born William Notman (1826-1891) was one of the leading studio photographers of his time. He emigrated to Canada in 1856, settling in Montreal, then the largest city in British North America. In the summer of 1860, he gave the visiting Prince of Wales a collection of photographs he had taken, documenting the construction of the Victoria Bridge. The quality of his work led to his being awarded the title “Photographer to the Queen,” an honour that helped to secure the success of his growing company and Notman's own place among the colonial elite. In this paper, I explore connections between music and wealth through photographic images produced by Notman between the year of Canadian Confederation, 1867, and the early 1880s. Among the thousands of photographs in the McCord Museum's collections are numerous images of musicians who resided in or passed through Montreal during these years. Most were Europeans by birth—from Italy, Germany, France, and elsewhere. Their patrons were the largely British bourgeoisie that formed Notman's main clientele. In addition to taking their portraits in his studio, he

photographed their increasingly lavish homes. His success enabled him build a mansion of his own on the edge of the “golden square mile,” where he too hosted musical soirées. While focusing on Notman’s photographic images, the paper situates them in their historical context: exploring a society imitating the cultural practices of Britain and Continental Europe, while falling increasingly under the influence of the United States, and subject to shifting linguistic and class.

Brian Christopher Thompson is a Senior Lecturer in the Department of Music at the Chinese University of Hong Kong. His research on nineteenth-century music focuses on connections between Europe and the Americas. He has presented his work at numerous international conferences and published in the *Journal of the Society for American Music*, the *Journal of Royal Musical Association*, and other leading periodicals. His book *Anthems and Minstrel Shows: The Life and Times of Calixa Lavallée (1842-1891)* was published by the McGill-Queen’s University Press in 2015. He is currently writing a book about the minstrel show performers Unsworth and Eugene.

Miriam Tripaldi
University of Chicago

***Women, Musical Salons and the Public Sphere: Composition
as a Strategy for Artistic Emancipation and Societal Dignity
at the Turn of the Nineteenth Century***

In eighteenth- and nineteenth-century Europe, women were prominent participants in operatic performances and were often foregrounded in paintings and drawings from the period. Still, there were limits: in opera, they appeared only as singers or ballerinas, and in the age’s iconography, they mostly occupied the background of a male-dominated society. A different situation prevailed, however, in the more private sphere of salons, where women could also be hosts, artists, and even composers. Salons, in fact, played a crucial role in the cultural emancipation of women in the eighteenth- and nineteenth-centuries. Where Jürgen Habermas avers in *The Structural Transformation of the Public Sphere* (1978) that salons played a critical role in the emergence of a public sphere that contrasted with court society culturally and politically, and Joan B. Landes suggests in *Women and the Public Sphere in the Age of the French Revolution* (1988) that salons were an extension of court society, I argue that salons were also a place where female composers could gain the freedom

and recognition denied to them elsewhere. Through an analysis of documents, letters, memoirs, and scores, this paper shows how—with few exceptions—female composers up to the nineteenth century strategically focused on arias and cantatas, whose staging did not require expensive scenic apparatus and worked well in the more contained space of salons. My primary case studies are the Italian composers Maria Teresa Agnesi (1720-1795) and Maria Rosa Coccia (1759-1833). Where the former's career was made possible by the Empress Maria Theresa, the latter, despite having received the title of *Maestra di Cappella* in Rome from the *Accademia di Santa Cecilia*, never had official employment. Although most previous researchers have focused on the relationship between music and mobility, this paper offers a historical examination that highlights social status and gender.

Miriam Tripaldi is a PhD Candidate in Music History and Theory at the University of Chicago. Her interests include eighteenth- and nineteenth-century Italian, French and Russian opera; the dissemination of opera in countries outside Europe; Russian music and culture; compositional process and sketch studies; the relationship between composers and publishers. Her doctoral research focuses on the reciprocal exchange between Italian, French and Russian composers working in Saint Petersburg from the second half of the eighteenth century to the first half of the nineteenth century as well as on the importance of the Russian experience for the development of those composers' musical styles and the styles of their successors. As a music critic, she also writes about opera and concert music for Italian magazines and newspapers.

Melanie Unseld

Carl von Ossietzky Universität Oldenburg

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Elisabeth Reda

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Maren Bagge

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***“Delights of Harmony”? James Gillray as an Observer
of Musical Salon Culture in London around 1800***

Music-making women, clinking glasses, hissing cats, whistling kettles, and annoyed husbands—is this what it looked like in aristocratic or bourgeois salons in England around 1800? Or rather, did it sound like that? While there has been a significant amount of research done on the music of the opera and concert houses in the music capitals around 1800, far less is known about the domestic music culture from that time. Who was playing? What was being played? Who was listening? Based on caricatures drawn by the English artist James Gillray (1756-1815), this panel explores these questions, amongst others, in words and sound. Gillray does not only capture (political) themes from current world affairs, he also addresses everyday English culture. Despite their frequent distortedness, Gillray’s caricatures are rich in detail, and offer insightful source material regarding British social life in London around 1800. The etchings show more than Gillray’s personal perspective on musicianship in private and semi-public spaces. They shed light on the participating males as well as the contributing females, and they reveal a woman’s role in English salon culture. This context not only reveals how salon culture offered special performing opportunities to women, but also how they also made a contribution as composers. Based on some of Gillray’s musical caricatures, this panel will offer a glimpse into domestic music culture in London around 1800. General aspects of music in everyday life, as well as in salon culture, will be considered. Caricatured (musical) actors and female composers, as well as their songs, ballads and piano pieces will be discussed in detail. The panel is divided into two parts: first we would like to present a paper, which gives a general insight in methodological assumptions and general (re)thinkings in how caricatures can be utilised as sources for musicological studies in musical salon culture. Further on, we will focus on gender

aspects of Gillray's caricatures. In the second part we will analyse selected caricatures in detail, combining the analysis with musical examples of songs, ballads, glees and piano music which are linked to the caricatures.

Melanie Unseld is Professor of Musicology at Carl von Ossietzky Universität Oldenburg. She studied musicology, philosophy, German literature and cultural studies at the universities in Karlsruhe and Hamburg. In 1999 she received her PhD from Hamburg University, and later received a Lise Meitner-Habilitations-Stipendium. From 2005-2008 she was a Research Assistant at the Hanover University of Music and Drama, and since 2006 has had the same role as at the Research Centre for Music and Gender (Forschungszentrum Musik und Gender). Between 2013-2015 she was Vice-Dean of the School of Linguistics and Cultural Studies of Carl von Ossietzky University Oldenburg and since 2015 she has held the position of Dean there.

Clemens Kreutzfeldt received his Bachelor's Degree in Music, Art and Media in 2012 at University of Oldenburg. He is working on his Master's Degree in Oldenburg and is working as Research Fellow at the University of Cologne.

Elisabeth Reda studied historical musicology in Oldenburg and Tübingen. She received her Masters Degree in musicology in 2014, and was then awarded a grant/scholarship by the Mariann Steegmann Foundation. Since 2015, she has been a Fellow at the Graduate School at the University Hamburg and works on her doctoral dissertation on music and memory.

Maren Bagge studied mathematics, music and musicology at the Leibniz University of Hanover and at Oldenburg University. In her PhD thesis she examines English women composers of the nineteenth and twentieth century, and their social networks.

Olga Velikanova

Санкт-Петербургский музей театрального и музыкального искусства
(St. Petersburg State Museum of Theatre and Music)

***St. Petersburg Musical Salons as Reflected in the Life of the Sheremetev Family:
Visualisation of the Historical-Cultural Space as One of the
Methods of Formation of the Museum***

The Fountain House—the estate of the Sheremetev family—and its architectural dominant, the Sheremetev Palace, were founded in 1712. The Counts Sheremetev owned it up to 1918. After the Russian Revolution, they left their home, and various Soviet institutions took up residency in the Palace. Step by step, the interiors of the site were lost. In the Perestroika period it was decided to return the Palace to the cultural space of St. Petersburg and to restore its historic interiors. At the same time, scientists became interested in the musical traditions of the Sheremetev family, whose members were not only famous generals and landlords, but also patrons and lovers of music. Theatrical and musical traditions of the Sheremetev House have a long history. Within the writings on musical life, one can read the names of the famous artists of the old days, as recorded by many authors over time. These histories kept their faces. Their voices, the echoes of their works are contained in letters, diaries, sketchbooks, poems, newspapers, joined together to create a timeless musical intonation of the Fountain House. Now the interiors of the House where concerts were taking place are restored. The phantasy helps to create the atmosphere and image of the musical salon in this House. Traditions of amateur theatricals, whose participants were the hosts themselves, and guests of the house are a real reflection of the epoch of eighteenth century. The destiny of the legendary Praskovya (1768-1803), her transformation from Cinderella into Countess Sheremetev, and the bearer of the family name, is the focus of much attention. Portraits of the Lady of the House, as well as old drawings of rooms and the music hall, help current audiences to “see” the past. Music by Gretry, Monsigny, Piccini, Sacchini, Gluck helps us to “hear” this past. The nineteenth century is the golden age of St. Petersburg salons. Their role within the development of Russian culture is well known. The history of the musical salon of the Counts Sheremetev is associated with the names of the composer Mikhail Glinka (1804-1857), the singers Praskovia Barteneva (1811-1872), Pauline Viardot (1821-1910), Henriette Sontag (1806-1854), and the pianists Sigismund Thalberg (1812-1871), Theodor Döhler (1814-1856). Choral concerts of the Sheremetev House directed by Gavriil Lomakin (1812-1885) are an important part of the history of the music salon. Of course, not all of this encyclopaedia of human lives remains. But the existing portrait gallery, archives, music editions, memorabilia, and renovated interiors of the rooms and

the domestic church, allow us to master the genre of “concert-reconstruction” in the historical space of the House, and to define an image of music museum. The musical history of the Fountain House seems to be made of miniatures, each of which can be a subject for a story about St. Petersburg, or lyric poetry such as by Alexander Pushkin, Peter Vyazemsky, Mikhail Lermontov, and Anna Akhmatova. Fountain House is part of a multilayered cultural symbol, “a cultural phenomenon” (Mikhail Bakhtin). The creation of the museum in this special cultural space involves immersion in, and understanding of, the historical material. Fountain House is a part of the multifaceted cultural tradition of St Petersburg, and one full of the symbolism of different cultures.

Olga Velikanova studied at the Leningrad Conservatory (1976-1981) and has been on the staff of St. Petersburg State Museum of Theatre and Music since 1982. She is the author of articles and books on the history of Russian musical culture.

Igor Georgievich Vishnevetsky
Carnegie Mellon University

***The Role of Private/Salon Musical Performance and its Counterparts
in Italian Silent Melodrama of the 1910s***

By the early twentieth century, salon music lost all its importance and glory; yet imagery—which we associate with this type of recital—experienced an unprecedented revival in the newly-formed genres of early cinema, mostly in the so-called silent melodrama: not as an aristocratic pastime but as an on-screen habit of the bourgeois class. This “habit” offered itself more as a role model than a true depiction of the free time activities of the early twentieth century well-to-do strata of society. Moreover, it was a mimic, a purely visual “musical performance,” for the viewer’s eyes only. In the time when Stravinsky and Schoenberg were scoring their first significant successes with the general public, cinema, a new artistic medium, adventurous and forward-looking by its nature, found itself in a tense visual dialogue with increasingly irrelevant musical practices of the past: salon music performance, nineteenth-century opera, etc. Yet it was through this dialogue that early cinema—and Italian cinema in particular—could advance and solidify visual representations of gender, class, and nation. The majority of the Italian silent melodramas of the 1910s left the choice of the possible musical accompaniment up to the theatres where those films were screened, the sole yet important exception being that of the symphonic score compo-

sed by Pietro Mascagni for Nino Oxilia's mystical melodrama *Satanic Rhapsody* (1915/1917). Mascagni's score further magnifies the dichotomy of private/salon and public/concert/opera performance by quoting piano compositions of Frédéric Chopin in those episodes that most closely resemble nineteenth-century salon recital, and by making references to Richard Wagner in the music accompanying the episodes of popular celebration of spring. My paper will discuss the dichotomy of private/salon and public concert/opera performance in the three silent Italian melodramas of the period: Mario Caserini's *Love Everlasting* (1913), with its emphasis on performance for a few vs. performance for many, and the performance's relation to class and gender; Giovanni Pastrone's *Royal Tigress* (1916), which further explores the spaces of private and public, subverts the "fixed" link of music performance to class and gender, as well as questioning national boundaries of music appreciation ("Italian" versus "Russian"); and finally *Cain* (1918), by Leopoldo Carlucci with the film's emphasis on the ability of musical performance to emotionally possess and even destroy the listener. Additional relevant material will be drawn from *Satanic Rhapsody* by Nino Oxilia and Pietro Mascagni (produced in 1915; re-edited and released in 1917). The presentation will incorporate brief fragments from the newly restored versions of those films.

Igor Georgievich Vishnevetsky is a music historian, literary scholar, writer, and filmmaker. He was educated at Lomonosov Moscow State University, Moscow (M.A. in Russian, English, and Education, 1986) and Brown University (PhD in Slavic Languages, 1996). He is the author of 12 books in Russian, English, and Macedonian, including *Sergei Prokofiev* (Moscow, 2009), and of one feature film. He is the winner of several literary and film awards. His research interests include music in early cinema, music, literature, and cinema of the 1900-1920s, as well as the intellectual history of the early twentieth century.

Tianxing Yang

浙江大学

(Zhejiang University)

An Enclosed Space—Qin Salon during the Song and Yuan Dynasties

Among all the paintings that carry the image of qin music in the Song and Yuan Dynasties, there are several paintings depicting the scenes of qin salons. These paintings can be divided into two categories: some record the image of the Nine Olds of Huichang in the Tang

dynasty, and others show a typical scene of the qin salons that were organised by literates, and these reflect diverse information of qin that goes beyond the paintings themselves. Further, we can find “two worlds” in those paintings. One is the man’s world, as the participants of qin salons were all male; they formed an enclosed space by way of the screens and the rails along the pool, so the qin player and the audience formed a private space. The other world is constituted by flowers, birds and other articles that surround the man’s world in the paintings. It appears to have been formed as a symbolic woman’s world, which made up for the lack of the female elements in the paintings. But these female characters always appear in the background, which is connected to women’s social background during those times. Also the rich layers of these paintings give us a vivid view of qin salons during those days, and represent an intact process of qin performance.

Tianxing Yang is a PhD candidate from Zhejiang University, and a visiting PhD student at the University of Cambridge. She has a particular interest in ancient Chinese music. She has studied qin at various qin schools in China, and has performed both in China and in the UK. Her research is focussed on the history of qin music, especially in relation to qin in visual culture. She leads the project “Development of qin music since Song Dynasty,” funded by Zhejiang Academy of Social Sciences. She is also a core member of the project “Research on traditional Chinese Ritual Documents,” which is supported by the National Social Science Fund.





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In 2015, Association RiDIM launched the open access initiative entitled *Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture*, and thus designed the framework for the establishment of the first and unique network and platform for open data exchange and knowledge sharing with other organisations and institutions, under the leadership of Association RiDIM, and with the RiDIM Database as both a vital tool within the set of resources available, as well as being the central hub.

Dependent upon the current state of metadata and images of the partner organisation, the exchange of knowledge and data with the database of Association RiDIM operates one of three solutions benefitting collaborative partnership:

Solution A. This programme applies to all partners that have not yet developed a database solution, and whose data are stored either in paper copy or not recorded at all. Thus Solution A requires the inputting of the raw data material to the RiDIM database.

Solution B. This solution covers all partners that have already developed their own database but decided to migrate their data source material to the RiDIM database, or partners

that wish to export data periodically to the RIDIM database. In these cases a special migration software needs to be written for each partner project in order to export data to the RIDIM database.

Solution C. This solution applies to all project partners that have already developed their own database thus allowing for the development of an interface solution, i.e. the development of a portal that brings information together from different sources in a uniform way, and provides access to the data sets of the partner project.

It is an essential aspect of these collaborative initiatives that the relationship thus fostered be mutually beneficial. In all cases the data remains the possession of the partner and all partners work with Association RIDIM respecting the Association's commitment to provision of the data free of charge. Finally, each solution as outlined above can be adjusted to the needs and requirements of the partner project.

We warmly invite institutions and individual scholars to join this initiative. If you have questions or if you are interested in joining the project we would appreciate hearing from you via association@ridim.org.

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EDITORIAL

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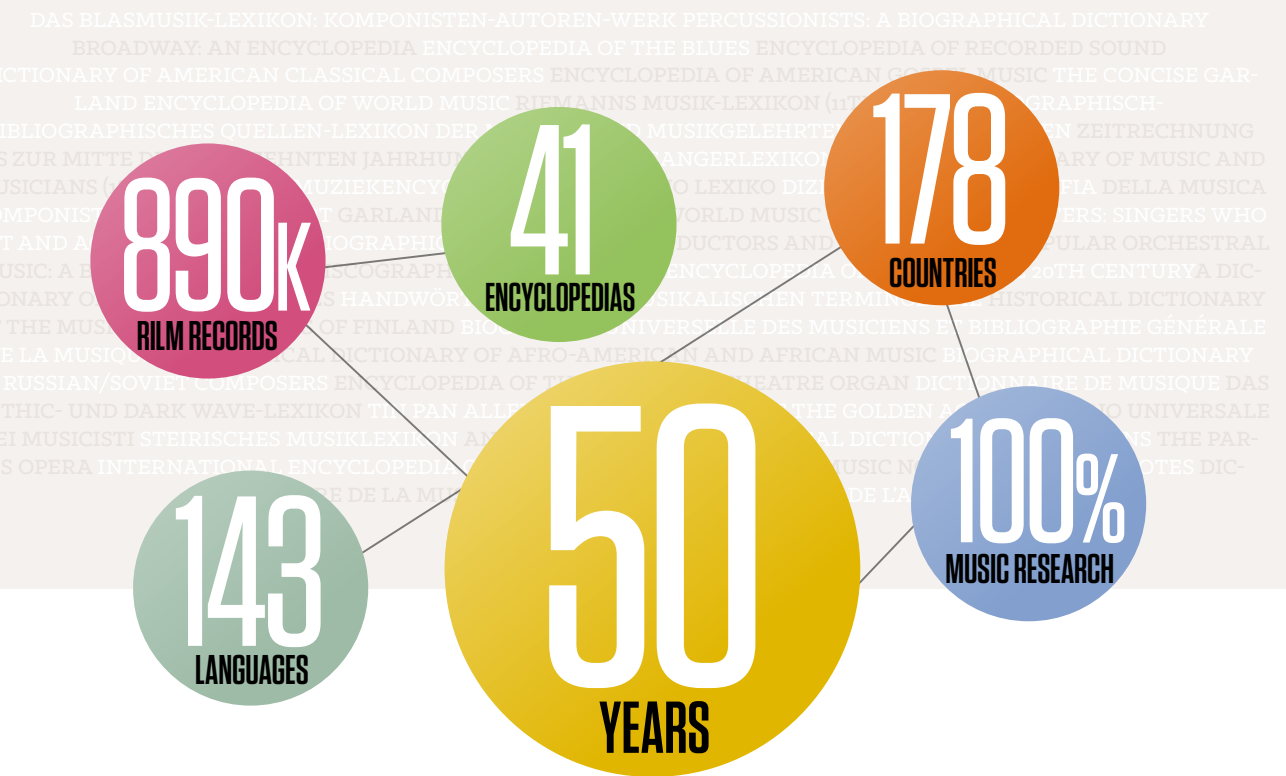
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I. Grundsatzfragen

1. Definitionen

Der Topos, nach dem Musik als auch als die weitaus älteste wurde und wird, beruht wenig einer engeren oder weiteren Pass. Universitätsfach im modernen S. Lehre in Grund- und Hauptstud und personellen Hintergrund gib hundert (s. II.), während das m Weitergabe von Wissen über da Geschichte und Gegenwart) befä Tradition hat. Das musiktheoret ganzheitlichen Propädeutik jede sche Theorie der Musik als eines portion läßt sich bis zum gesch überhaupt zurückverfolgen. Daß oder extrem lange Geschichte d wird, hängt nicht nur mit ihren wechselvollen Gang zusammen. Schwierigkeiten, die aus der prinz Gegebenheit des Gegenstandes vo

Nach Hugo Riemann, der it von Musikgeschichte als „Mu gesprochen hatte (1902; Lit. 1.). Arbeitsbereich des Faches in d schichte). Solche → Musikgese

