

Association Répertoire International d'Iconographie Musicale (RIdIM)

18TH INTERNATIONAL CONFERENCE

MUSIC AND IMAGE IN CULTURAL, SOCIAL AND POLITICAL DISCOURSE

Canterbury Christ Church University | Canterbury (UK) | 9-12 July 2018



RIdIM

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

Canterbury
Christ Church
University

ISBN: 978-3-033-06809-4

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In collaboration with Canterbury Christ Church University

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..... en met dat hy dit zaide Och ja! daar seaken Midas
de oeren al een half el boven zyn' kop uit. Bladz. 133.

WELCOME ADDRESSES

Some Thoughts on Music and Image in Cultural, Social, and Political Discourse

Prof Dr Antonio Baldassarre

President, Association Répertoire International d'Iconographie Musicale (RIdIM)

Dear Delegates

I would like to personally welcome each of you to the 18th International Conference of Association Répertoire International d'Iconographie Musicale (RIdIM), this year organised in collaboration with Canterbury Christ Church University. It is an exciting time for Association RIdIM, as it continues to grow, and as its multi-fold activities influence the global scholarly map more than ever before. It is always a very exciting challenge to meet, and to bring together, inspired, and inspiring, people in forums such as this Conference, and to build both a strong and stable network for the exchange of ideas and insights, as well as a solid base for the development of new directions and projects. I am strongly convinced that the topic of this year's Conference will provide a real incentive to achieve these goals.

The topic of the Conference, "Music and Image in Cultural, Social, and Political, Discourse," generated just under one hundred paper and panel proposals from all quarters of the world, and due to the quality of the submissions, it was not an easy task for the Programme Committee to make its selection. The topical and methodological range of the fifty-plus papers that were selected reflect both the international scope of this Conference, and the diversity by which visual culture research as related to musical topics is shaped nowadays. The depth and breadth of the selected papers provide a framework for multi-fold and inter- and transdisciplinary discourse, as much as promoting the intellectual examination and exchange of topics linked to the impact of music and image within a broad span of cultural, social, and political, discourses. Such examinations strike right to the heart of current methodological and theoretical concerns, as triggered by the intense debates that arose in the slipstream of the postmodern movement.

Based on the profound "transdisciplinary debate"¹ that resulted from the writings of William John Thomas Mitchell² and Gottfried Boehm³, images have taken on enormous significance in many disciplines of the humanities, as both sources, and objects, of research. In essence,

images are considered as meaningful, and as possessing their own “logical powerfulness” that challenge the “iconophobic logocentrism” of the “humanistic tradition”⁴. They are regarded as being able to generate and transmit meaning as much as language does, and to provide substantial insights into how humans experience, organise, and cope with the world and life, by functioning as embodiments of social, cultural, and political, discourses.⁵

Pictures spread expeditiously via social media and the press around the world – of the plethora of instances one just has to recall the photograph of the lifeless body of Aylan, the young Syrian refugee, lying dead on a beach near the Turkish resort of Bodrum, of 2 September 2015. Or the dramatic appearance of the – then – US Secretary of State, Hillary Clinton, in the only authorised photograph by the White House photographer Pete Souza from the Situation Room of the White House, while President Barack Obama, Vice-President Joe Biden and members of the National Security Team receive “an update on the mission against Osama bin Laden,” on 1 May 2011, “the day bin Laden was killed” by the American SEAL team “in Abbottabad, Pakistan.”⁶ These pictures, as are infinitely many more, became “iconic” because of their powerful and explicit visual narrative, and entered the collective memory, and serve to show the puissant instances of the “power of images.”⁷

Regarding the power that pictures are able to wield, the photograph entitled *Falling Soldier* (*Death of a Republican*) by Robert Capa (1913-1954), may be one of the most exceptional instances. It was published for the first time in *Vu*, a French political-pictorial magazine, on 23 September 1936, and again in 1937 in *Paris-Soir*, *Life* and *Regards*.⁸ In 1975, Philip Knightley strongly questioned the authenticity of the photograph,⁹ and, based on the most recent research, it seems likely that Capa staged this photograph. Despite the controversial debate on the veracity of the photograph that may question the integrity of Capa as a war photographer, it can hardly be denied that this particular photograph had a great impact on both the contemporary perception of the Spanish Civil War, and the historic reception of it. The photograph was part of a process that cut intellectuals and artists all over Europe to the quick, brought them to embrace the Socialist movement against the Fascists, and to join the Civil War. It sensitised people to the threat of Fascism. In addition, it has strongly influenced both the Western scholarly and non-scholarly general image of war to such a degree that it is now an icon of war photographs. Thus, beyond the question of whether Capa’s photograph represents a true or contrived moment of history, it has authenticated history, and authorised documents whose faithfulness is unequivocal.

The new technologies of the digital age have had a significant impact on both the dissemination of visual source material, and on the examination of issues related to the phenomenon of the

image¹⁰. The assumption that the general significance of the visual increased due to these technological developments (as often stressed in popular scientific discourse) – and which eventually lead to the slightly twisted notion of the twentieth century as the “century of the pictures,”¹¹ although one would have the sound legitimacy to claim the same of other centuries¹² – is, however, a misunderstanding. Aniconism and iconoclasm, as much as the application of visual media in contexts of ritual, political, or ideological, agendas prior to the digital age, easily refute such conclusions.¹³ Rather, producing pictures or images is, like language, a privileged feature of the *conditio humana*, whether the visual is thought of as independent of any specific cultural practice,¹⁴ or as a medium coined by the affective-emotional experience of the human being.¹⁵ In general, the visual embodies inherently human needs as depicting, representing, identifying, performing, imagining, and remembering, as much as it satisfies the human-elementary desire linked to the act of seeing, since an image without the human gaze is “only a thing [...] (or a medial technique)”; it needs the human gaze “to be brought to life.”¹⁶ Only by being received, do pictures reveal their anthropological function and epistemological value.

Of course, the implementation of social, cultural, and political, discourses may be more obvious in visual source material with an explicit agenda in this respect, as is the case with



the examples mentioned above. This is, however, not the entire truth of the matter. A striking instance in this respect may be provided by two similar canvases by the French artist Nicolas Lancret (1690-1743), that can be seen in this Programme Book on pages 95 and 96: the *Konzert im Salon*, and the *Concert in the Oval Salon of Pierre Crozat's House at Montmorency*. Both paintings depict an interior musical scene at two different houses of Pierre Crozat (1661-1740), and date to ca. 1720s-1730s. Despite the similarities of the overall setting of the two scenes, including the musical instruments and the arrangement of the musicians depicted, of which some have been identified, the paintings trigger a narrative beyond the visible, particularly provoked by the notable difference of the two room designs. The canvas preserved at the Alte Pinakothek in Munich (p. 7) presents an obvious Italianised room design, and sets the scene in the city house of Crozat that was built by Jean-Sylvain Cartaud, (1675-1758). The painting housed in the Rosenberg Foundation in Dallas, Texas, (p. 12-13) offers, in contrast, a view at the oval salon of Crozat's country house in Montmorency that was also built by Cartaud in 1709, but sets the scene this time in a notable Classicist environment. Juxtaposing two similar musical scenes in two impressively different design settings around the same time may underpin the argument that the paintings do not present a conventional musical event that has really taken place but, rather, are highly stylised instances serving one or more specific agendas. One of these agendas may be encapsulated into a socio-cultural narrative referring to the social, economic, and political power of Pierre Crozat, who commissioned the paintings. It is noteworthy that – despite his enormous wealth – he was ironically called “Le pauvre” (“the poor”), to distinguish him from his even wealthier brother Antoine who was, among other things, the first proprietary owner of French Louisiana. Pierre came to be an affluent banker and art collector, and not only acted as principal patron of Jean-Antoine Watteau (1684-1721), but also built up what is considered to be one of the greatest private collections of paintings and drawings. In addition, he exercised an extensive passion for music. His economic and cultural wealth connected him closely to the highly powerful inner circles of French absolutism, notably the Royal Court of Louis XIV (1638-1715), who appointed him Treasurer. Against this background, the two paintings presented function as a signifier of Crozat's socio-economic and political power. This judgement is in line with Pierre Bourdieu's notion that neither the arts nor the art world, with its system of promotion and support, are individual and selfless forms of expression, but are forms of symbolic and cultural capital required in order to occupy and ensure a position in the given socio-cultural and economic-political matrix.¹⁷ The painting with the Italianised design of Crozat's salon at his Paris home may be read as presenting a significant cultural-political shift in which Crozat seems to participate. This alteration refers to the re-introduction of Italian art in France that experienced a remarkable hiatus until the death of Louis XIV in 1715. This shift was, by and large, not only a simple expression of a new taste, but also of a general reconsideration

and reconfiguration of the socio-political field in which the positions and interactions of the formerly-established field became subject to negotiations and conflicts. For – according to Bourdieu¹⁸ – the world of art and taste is controlled by field-internal negotiations and power struggles, and not primarily by the quality of art, since artistic quality is a relative term determined by the work or artist’s position in the complex array of interests and power struggles that make up the art field. Of course, this brief excursion into a strongly Bourdieu-based interpretation of these two canvases is not an attempt to present an ultimate wisdom. It is, however, a good starting point in the realisation that, firstly, the interpretation and appropriation of visual source material should not be confined to formal and stylistic aspects and that, secondly, the representational character of a visual source is often less important than its inherent non-verbal cultural, social, and political, message, as transmitted by the depicted objects, as well as the form, style, measurements, and materiality, of the depiction.

Taken in context, discourse on the visual since the 1990s has not fundamentally altered the significance of the visual as such, but, rather, it has brought the visual’s inherent significance to culture and society into the foreground once again. This paradigm is exemplarily expressed in the proclamation of a “pictorial turn,”¹⁹ as much as in the notion of “The Return of the Images,” (to quote the title of an essay by Gottfried Boehm)²⁰, giving rise to the assumption of a “third Copernican revolution,”²¹ in which the visual itself is treated as the meaningful object of rigorously intellectual reflections, i.e. as the “complex interplay between visibility, apparatus, institutions, discourses, bodies and figurality.”²²

The notion of the creation of an opportunity to consider methodological and theoretical topics, and to investigate visual source material with musical subject matter as “products of human consciousness, itself part and parcel of culture and history,” and “not mined like ore” but “constructed for the purpose of performing some functions within a given sociocultural matrix,”²³ became apparent during discussions between delegates at the 16th Conference of Association RIDIM, held in Saint Petersburg, 7-9 Sept 2017. I am grateful to Chris Price, Senior Lecturer at the School of Music of Canterbury Christ Church University, who was a delegate at that Conference, for further developing this idea and eventually spearheading the organisation of a Conference at Canterbury Christ Church University, the intellectual hub of one of the most iconic historical sites in the United Kingdom.

International Conferences generally ask a lot of everyone involved, in terms of effort and energy, and they are always the result of many. Hence, I would like to express my sincere

gratitude to Chris Price, Acting Chair of the Organisation Team, and his staff, for their enormous commitment to make this Conference happen. I extend my thanks to all members of the Programme Committee – Zdravko Blažeković, Daniela Castaldo, Marita Fornaro Bordolli, Richard Leppert, and Arabella Tenniswood-Harvey – as well as to Marita Fornaro Bordolli, David Owen Norris, and Sylvain Perrot for having accepted the invitation to deliver a keynote lecture. I am also deeply grateful to Debra Pring, the Executive Director of Association RiDIM, for having worked with endless enthusiasm; the enormous support and effort she provided was decisive for the organisation, and are highly appreciated. Last but not least I would like to express my thanks to Canterbury Christ Church University, and the School of Music, that have so kindly consented to support the Conference with staff, logistics, venue, and finances.

In concluding, I wish you a stimulating and productive conference, with interesting and inspiring discussions, and a huge portion of “food for thought,” and I hope that you will also take a little extra time to explore the unique beauty of the city of Canterbury.

Prof Dr Antonio Baldassarre

President, Association Répertoire International d'Iconographie Musicale (RiDIM)

- ¹ Beat Wyss, “Die Wende zum Bild: Diskurs und Kritik”, in: *Bild. Ein interdisziplinäres Handbuch*, ed. by Stephan Günzel and Dieter Mersch (Stuttgart-Weimar: Metzler, 2014), pp. 7-15, here p. 10.
- ² William John Thomas Mitchell, “The Pictorial Turn”, *Artforum*, 30/7 (1992), pp. 89-94; *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: The University of Chicago Press, 1994); “Interdisciplinarity and Visual Culture”, *Art Bulletin*, 77/4 (1995), pp. 540-544; “Pictorial turn. Eine Antwort”, in: *Bilderfragen: Die Bildwissenschaften im Aufbruch*, ed. by Hans Belting (Munich: Fink, 2007), pp. 37-46; “Image Science”, in: *Science Images and Popular Images of the Sciences*, ed. by In Bernd Hüppauf, and Peter Weingart (New York: Routledge, 2008), pp. 55-68.
- ³ Gottfried Boehm (ed.), *Was ist ein Bild?* (Munich: Fink, 2006, 4th ed.); “Iconic Turn. Ein Brief. in: *Bilderfragen: Die Bildwissenschaften im Aufbruch*, ed. by Hans Belting (Munich: Fink, 2007), pp. 27-36.
- ⁴ Wyss, “Die Wende zum Bild: Diskurs und Kritik” (as note 1), p. 11.
- ⁵ In this respect see, for instance: Richard Leppert, *Art and the committed eye: the cultural functions of imagery* (Boulder CO: Westview Press, 1996); Gottfried Boehm, *Wie Bilder Sinn erzeugen: die Macht des Zeigens* (Berlin: Berlin University Press, 2007); Horst Bredekamp, *Theorie des Bildakts* (Berlin: Suhrkamp, 2010); William John, Thomas Mitchell, *Cloning terror: the war of images, 9/11 to the present* (Chicago: The University of Chicago Press, 2011).
- ⁶ <<http://www.theatlantic.com/politics/archive/2011/05/picture-of-the-day-inside-the-situation-room-the-day-bin-laden-died/238219>> (last accessed: 14 May 2018).
- ⁷ Gerhard Paul, *BilderMACHT: Studien zur Visual History des 20. und 21. Jahrhunderts* (Göttingen: Wallstein Verlag, 2013).
- ⁸ See Caroline Brothers, *War and Photography: A Cultural History* (London: Routledge, 1997), p. 179, pp. 241-242.
- ⁹ Philip Knightley, *The First Casualty From the Crimea to Vietnam: The War Correspondent as Hero, Propagandist, and Myth Maker* (New York: Harcourt Brace Jovanovich, 1975), pp. 209-212. See also Brothers, *War and Photography* (as note 3), pp. 58-60.

- ¹⁰ In this respect see for instance: Mitchell, *Picture Theory* (as note 2); Hans Belting, *Bild-Anthropologie. Entwürfe für eine Bildwissenschaft* (Munich: Fink, 2001); Boehm, *Was ist ein Bild?* (as note 3.); Bredekamp, *Theorie des Bildakts* (as note 5); Stephan Günzel, and Dieter Mersch (eds) (2014). *Bild. Ein interdisziplinäres Handbuch* (Stuttgart-Weimar: Metzler, 2014).
- ¹¹ See for instance Gerhard Paul (ed.), *Das Jahrhundert der Bilder: 1949 bis heute* (Göttingen: Vandenhoeck & Ruprecht, 2008) and *Das Jahrhundert der Bilder: 1900 bis 1949* (Göttingen: Vandenhoeck & Ruprecht, 2009); Reinhard Wendler, "Visuelle Kompetenz und das Jahrhundert der Bilder", *Neue Politische Literatur*, 54/2 (2009), pp. 181-189.
- ¹² Michael Baxandall, *Painting and Experience in 15th Century Italy: A Primer in the Social History of Pictorial Style* (Oxford: Oxford University Press, 1988, 2nd ed.); Peter Burke, *Eyewitnessing. The Use of Images as Historical Evidence* (Ithaca, N.Y.: Cornell University Press, 2001); Luca Giuliani, *Bild und Mythos: Geschichte der Bild-erzählung in der griechischen Kunst* (Munich: C.H. Beck, 2003); Bernd Roock, *Das historische Auge. Kunstwerke als Zeugen ihrer Zeit: Von der Renaissance zur Revolution* (Göttingen: Vandenhoeck & Ruprecht, 2004); Antonio Baldassarre, "The Politics of Images: Considerations on French Nineteenth-Century Orientalist Art (ca. 1800 - ca. 1880) as a Paradigm of Narration and Translation", in: *Narrated Communities - Narrated Realities: Narration as Cognitive Processing and Cultural Practice*, ed. by Hermann Blume et al. (Leiden and Boston: Brill Rodopi, 2015), pp. 185-247.
- ¹³ See for example Alain Besançon, *L'Image interdite, une histoire intellectuelle de l'icoclasm* (Paris: Fayard, 1994); Jack Goody, *Representations and Contradictions: Ambivalence Towards Images, Theatre, Fiction, Relics and Sexuality* (London: Blackwell, 1997); Eckhard Nordhofen (ed.), *Bilderverbot. Die Sichtbarkeit des Unsichtbaren* (Paderborn: Schöningh, 2001); Anne McClanan et al. (eds), *Negating the Image* (Alderhot, Ashgate, 2005); Jan Assmann, "Was ist so schlimm an Bildern?" in: *Die zehn Gebote - ein widersprüchliches Erbe*, ed. by Hans Joas (Cologne: Böhlau, 2006), 17-32; Sabine Schiffer, and Xenia Gleißner (2008), "Das Bild des Propheten. Der Streit um die Mohammed-Karikaturen", in: *Das Jahrhundert der Bilder. 1949 bis heute*, ed. by Gerhard Paul (Göttingen: Vandenhoeck & Ruprecht, 2008), pp. 750-759; Pierre Centlivres, "The Controversy over the Buddhas of Bamiyan", *South Asia Multidisciplinary Academic Journal* [Online], 2 (2008), <https://journals.openedition.org/samaj/992> (last accessed: 14 May 2018); Peter J. Arnade, *Beggars, Iconoclasts, and Civic Patriots: the Political Culture of the Dutch Revolt* (Ithaca, N.Y.: Cornell University Press, 2008); Michael Falser, "Die Buddhas von Bamiyan, performativer Ikonoklasmus und das Image von Kulturerbe", *Zeitschrift für Kulturwissenschaft*, 1/2010, pp. 82-93; Leslie Brubaker, *Inventing Byzantine Iconoclasm* (London: Bristol Classical Press, 2012).
- ¹⁴ Hans Jonas, "Homo pictor und die differentia des Menschen", *Zeitschrift für philosophische Forschung*, 15/2 (1961), pp. 161-176.
- ¹⁵ Ernst Cassirer, *Das mythische Denken* (2nd part of *Philosophie der symbolischen Formen*) (1925), ed. by Birgit Recki (Hamburg: Meiner, 2010).6.
- ¹⁶ Hans Belting, "Zur Ikonologie des Bildes". *Ikonologie des Performativen*, ed. Christoph Wulf, and Jörg Zirfas (Munich: Fink, 2005), pp. 50-58, here p. 50. Hans Belting, *Bild und Kult: Eine Geschichte des Bildes vor dem Zeitalter der Kunst* (Munich: C. H. Beck, 2004), and Susan Sontag, *Regarding the Pain of Others* (New York: Farrar, Straus & Giroux, 2003).
- ¹⁷ Pierre Bourdieu, *Les distinctions. Critique sociale du jugement* (Paris: Les Éditions de Minuit, 1979), and *Chose dites* (Paris: Les Éditions de Minuit, 1987).
- ¹⁸ Pierre Bourdieu, *Les règles de l'art. Genèse et structure du champ littéraire* (Paris: Éditions du Seuil, 1992).
- ¹⁹ Mitchell, "The Pictorial Turn" (as note 2).
- ²⁰ Gottfried Boehm, "Die Wiederkehr der Bilder", in: *Was ist ein Bild?* (as note 3), pp. 11-38.
- ²¹ Alberto Martinengo, "From the Linguistic Turn to the Pictorial Turn: Hermeneutics Facing the 'Third Copernican Revolution'", in: *Proceedings of the European Society for Aesthetics*, 5 (2012), pp. 302-312.
- ²² Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (as note 2), p. 16.
- ²³ Leppert, *Art and the committed eye* (as note 5), p. 3.





Chris Price

Senior Lecturer, School of Music and Performing Arts,
Canterbury Christ Church University

Dear Colleagues,

Everyone knows that, whilst the English may not be a particularly garrulous nation, we're always happy to talk about the weather. And it hasn't disappointed this year; recent storms have given us even more than usual to discuss. But as I write from the dismal depths of late March, there are – finally – signs that winter is at last reluctantly loosening its unusually icy grip on this corner of England: trees and bushes are springing into bud, birds are twittering from dawn 'til dusk, and the bats are once again swooping around our garden in the evening light. So I really can look forward to giving you a warm welcome to the 18th Annual Conference of Association RIdIM, here in Canterbury, nestling in the balmy south-easternmost corner of this green and pleasant land, in the county of Kent – the “Garden of England”.

That phrase “green and pleasant land” is, as you probably know, the only sensible bit of William Blake's otherwise idiotic (and hopelessly jingoistic) poem “Jerusalem,” which suggests that Jesus visited England at some point. How anyone could ever take that seriously is beyond me, but it was guaranteed immortality when Sir Hubert Parry set it to music a century later. It is now a surrogate national anthem, along with “Land of Hope and Glory” (words: A.C. Benson; music: Elgar). We have to conclude that if there's one thing the Brits seem intent on, it's writing (and re-writing) their national mythology. All of which is an appropriate prelude to the observation that a sense of national identity will be a pervasive theme in this year's Association RIdIM conference. The idea of dedicating some scholarly attention to the social commentary which may be embedded in music iconography elicited a remarkably rich range of paper proposals, many of which made it even more apparent that art has something to say to the society which gave it genesis – and, moreover, that it may say it loudly and provocatively as well as entertainingly. Blake wrote “Jerusalem” at the dawn of the nineteenth century, at a time when Britain was still embroiled in a long and bitter war with France, which had become characterised as a matter of national self-preservation; but at the same time, British satire and caricature was at its most devastatingly venomous. Never had the great institutions of state – notably the monarchy – been subjected to such withering scorn, and the attack was multimedia in its approach: songs and ballads joined the fray in happy union with pictorial art.

Recalling such a fine tradition – one thing, at least, of which we Brits may, perhaps, feel justifiably proud, these days – we welcome you to Canterbury. Tradition, it has to be said, is

one thing Canterbury does very well. Indeed, it's difficult to avoid it as you wander around the city walls, and dive into the side streets off the beaten tourist path. Even in the midst of the post-WWII new build, a twelfth-century clock tower reminds us that St George's Church once stood there, long before the shopping centre and the bus station colonised the area. Dominating it all, of course, is the mighty bulk of the Cathedral. Presently enlarged by four years' worth of scaffolding cloaking its west end, it serves as a reminder that heritage needs to be cared for with great energy and commitment, and the 40-odd papers you could hear in this conference are – to our immense credit, I think – doing exactly that. Scholars from all over the world will give us a glimpse of the intersections between music, art, and the socio-political environments from which they sprang, ranging across all periods of history and all corners of the globe.

By the time you read this, of course, it will be shirt-sleeves for all, and shorts for the daring. Canterbury will be at the height of its touristicated frenzy, as it has been for the last thirty years or so of my forty-odd years here, but there are several places where you can look forward to a blessed peace and serenity which is seldom to be found – here or anywhere – in our frenetic day and age: in the various meeting and seminar rooms of the Maxwell Davies building on the Canterbury Christ Church University campus, we will give quiet attention to the painstaking work of academic colleagues from all over the world; in a Cathedral Evensong (5.30 pm every day) you are expected to do little more than sit in meditative silence as the choir sings the liturgy for you beneath the twelfth-century vaulting of the Quire; your Conference Pass will get you access to the Cathedral and its Precincts from 7.00 am to 9.00 pm, for some of which time there are very few other tourists around; and there is a precious half-hour when we have the cathedral to ourselves, on Wednesday 11th July, after Evensong. Don't miss that one.

Did you notice “corners of the globe” earlier? What a dotty language English is: how can a globe have corners?!? There is more subversive wordplay on offer on Tuesday evening at our very distinctive Conference Dinner, when another dollop of English heritage may be heard: a glimpse of our fine tradition of convivial song. Hope to see you there...

On behalf of the School of Music and Performing Arts here at Canterbury Christ Church University, Canterbury, Kent, in the more-or-less-United Kingdom of Great Britain and Northern Ireland: welcome. It's time to admit that, English weather being what it is, it may not be all that warm. I'm hoping for the best, but I'm also hoping that you've packed a brolly.

Chris Price

Chair, Local Organisation Team



PROGRAMME COMMITTEE

Antonio Baldassarre

Lucerne University of Applied Sciences and Arts (Switzerland)

Zdravko Blažeković

The City University of New York (U.S.A.)

Marita Fornaro Bordolli

Universidad de la República Uruguay, Montevideo (Uruguay)

Daniela Castaldo

Università del Salento, Lecce (Italy)

Richard Leppert

University of Minnesota (U.S.A.)

Chris Price

Canterbury Christ Church University (UK)

Arabella Tenniswood-Harvey

University of Tasmania (Australia)

KEYNOTE SPEAKERS

David Owen Norris

University of Southampton & Royal College of Music, London (UK)

Sylvain Perrot

Université de Strasbourg (France)

Marita Fornaro Bordolli

Universidad de la República, Montevideo (Uruguay)

GENERAL INFORMATION

REGISTRATION

9 July 2018, 08:00-10:00 Maxwell Davies Building,
Canterbury Christ Church University

CONFERENCE VENUE

The open and closing ceremonies, as well as keynote lectures, and paper sessions, take place at Maxwell Davies Building (MD), Canterbury Christ Church University (see map 2).

CONFERENCE VENUE ADDRESS

Canterbury Christ Church University | North Holmes Road | Canterbury | CT1 1QU

In case of an emergency, please call +44 (0)1227 767700, or +44 (0)7428 782425. Please note that these numbers are only in operation between 08:00 on 9 July and 12:00 on 12 July.

SOCIAL PROGRAMME

9 JULY 2018, 18:00	OPENING RECEPTION Coleridge Garden, Canterbury Christ Church University
10 JULY 2018, 18:00	CONFERENCE DINNER AND CONCERT The Parrot, 1-9 Church Lane, St Radigans Canterbury, Kent CT1 2AG (see map 3)
11 JULY 2018, 18:15-18:55	VISIT OF CANTERBURY CATHEDRAL Meeting point: South Transept Canterbury Cathedral, after Evensong

Map 3: The Parrot, 1-9 Church Lane, St Radigans



CONFERENCE PROGRAMME

Association Répertoire International d'Iconographie Musicale (RIDIM)

18TH INTERNATIONAL CONFERENCE MUSIC AND IMAGE IN CULTURAL, SOCIAL AND POLITICAL DISCOURSE

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Verein | Association | Associazione | Association | Asociación
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 Canterbury
Christ Church
University



MONDAY, 9 JULY 2018

08:00-10:00	REGISTRATION Maxwell Davies Building (MD), Canterbury Christ Church University
10:00-10:20	OPENING CEREMONY (Room MDg01) WELCOME ADDRESSES (Room MDg01) Chris Price Chair, Local Organisation Team Prof Dr Antonio Baldassarre President, Association Répertoire International d'Iconographie Musicale (RIIM)
10:20-11:20	KEYNOTE LECTURE 1 (Room MDg01) <i>Worth a Thousand Words</i> David Owen Norris University of Southampton & Royal College of Music, London Introduction: Antonio Baldassarre
11:20-11:30	WELCOME ADDRESS (Room MDg01) Dr Nicholas McKay Head of School of Music and Performing Arts, Canterbury Christ Church University
11:30-12:00	COFFEE BREAK

MONDAY, 9 JULY 2018

12:00-13:00	SESSION 1 (Room MDf04) CULTURAL RESISTANCE AND WARFARE Chair: Clair Rowden	SESSION 2 (Room MDf08) THE MOVING VISUAL Chair: Debra Pring
12:00-12:30	<i>Orchestral Musicians in the Cultural Resistance Movement During the Siege of Sarajevo</i> Megan Elizabeth Robbins Northwestern University	<i>Music in Anime in “Cool Japan”</i> James Davis University of Birmingham
12:30-13:00	<i>The Sound and Iconography of Drones</i> Bettina Gräf Ludwig-Maximilians-Universität München Ieva Zakareviciute Ludwig-Maximilians-Universität München	<i>Reflexive Dialectics Between Music and Image in “Baraka & Samsara”</i> Igor Radeta & Tijana Popović Mladjenović Универзитет уметности у Београду (University of Arts in Belgrade)
13:00-14:30	LUNCH BREAK	
14:30-16:00	SESSION 3 (Room MDf04) NATIONAL IDENTITIES I Chair: Arnold Myers	SESSION 4 (Room MDf08) ICONOGRAPHY AND RELIGION Chair: Christopher J. Smith
14:30-15:00	<i>European Patriotic Songs and Portraits of American Heroes: From London to Spanish America in 1825</i> Jesús Herrera Universidad Veracruzana-Xalapa	<i>“Mbaraká” or Aspergillum: Identity and Ideology in an Eighteenth-Century Paraguayan Frieze</i> Timothy D. Watkins Texas Christian University
15:00-15:30	<i>Bringing Theatre to the Masses: Sonzogno’s “Il teatro illustrato”</i> Alessandra Palidda Cardiff University	<i>Music Iconography in Sacred Art of the Syrian Christians of Malabar</i> George Pioustin अम्बेडकर विश्वविद्यालय दिल्ली (Ambedkar University Delhi)

MONDAY, 9 JULY 2018

15:30-16:00	<p>Goya's "El Pelele": Picasso and the Ballets Russes, Creating a New Vision of Spain Carina Nandlal The University of Melbourne</p>	<p><i>Resounding Image – Musical Performance in the Romanesque Sculpted Programmes of Santiago de Compostela</i> Avia Shemesh האוניברסיטה העברית בירושלים (The Hebrew University of Jerusalem)</p>
16:00-16:30	COFFEE BREAK	
16:30-17:30	<p>SESSION 5 (Room MDf04) NATIONAL IDENTITIES II Chair: Arnold Myers</p>	<p>SESSION 6 (Room MDf08) AT THE OPERA AND CONCERT HALL Chair: Sean Ferguson</p>
16:30-17:00	<p><i>Nationalist Movements in the Arts, and Live Performances of an Egyptian Staged Hotel-Tourist Setting</i> Laila EL-Mahgary Turun yliopisto (University of Turku)</p>	<p><i>Appearance Can Be Deceiving: The Architecture of Concert Halls in the Early Modern British Isles</i> Sarah Hendriks University of Edinburgh</p>
17:00-17:30	<p><i>"The use of boulders is not compulsory": Baltic Music Iconography and the Rebirth of "Brand Estonia"</i> Clair McGinn University of York</p>	<p><i>The Changing Face of Opera: Blackface and Blackness at the Metropolitan Opera</i> Maurice Wheeler University of North Texas</p>
18:00	<p>OPENING RECEPTION Coleridge Garden, Canterbury Christ Church University</p>	

TUESDAY, 10 JULY 2018

10:00-12:00	SESSION 7 (Room MDg01) GENDER POLITICS AND PERFORMANCE Chair: Arabella Teniswood-Harvey
10:00-10:30	<i>Gracefulness or Raucousness? Depictions of the Tambourine, and their Relationship to Female Identity</i> Sam Girling University of Auckland
10:30-11:00	<i>A Women's Building? – Gender Politics in Amy Beach's "Festival Jubilate", and "Gaelic Symphony"</i> Christine Fischer Independent Scholar
11:00-11:30	<i>"Australian Bush Songs" as Multimodal Discourse: The Remarkable Collaboration of Ida Rentoul Outhwaite, Annie Rentoul, and Georgette Peterson</i> Johanna Selleck University of Melbourne
11:30-12:00	<i>Composing Masculinity and Rebellion in Siphon Gongxeka's Skeem' Saka (2013-2014)</i> Julie Bonzon University College London
12:00-14:00	LUNCH BREAK
14:00-15:30	SESSION 8 (Room MDg01) OPERATIC PORTRAITURE IN THE LONG NINETEENTH CENTURY: SINGERS, STYLE, AND GENDER Chair: Robert Crowe, Anna Maria Barry, Erin McHugh
14:00-14:30	<i>"An Italian Singer, "cut out" for English amusement"; the Castrato and Humour in 1820s London</i> Robert Crowe Professional Singer, Frankfurt/Main

TUESDAY, 10 JULY 2018

14:30-15:00	<i>Operatic Portraiture: Creating and Contesting Identity in Nineteenth-Century Britain</i> Anna Maria Barry Royal College of Music Museum, London
15:00-15:30	<i>Beautiful Subjects or Beautiful Objects: Photographs and Vocalic Bodies of Valkyries and Rhinemaidens, c.1900</i> Erin McHugh Royal College of Music, London
15:30-16:00	COFFEE BREAK
16:00-17:00	SESSION 9 (Room MDg01) INDEXING, CATALOGUING, DISPLAYING, AND INTERPRETING ICONOGRAPHIC SOURCE MATERIAL Chair: Dorothea Baumann
16:00-16:30	<i>Putting the “I”s in RIdIM: International Involvement and Iconographic Images in the RIdIM Database</i> Sean Ferguson Ohio State University
16:30-17:00	<i>Multimedia Art as a Metaphor for Conveying Music Studies Knowledge</i> Alcina Cortez INET-MD, Instituto de Etnomusicologia, Música e Dança, Portugal
18:00	CONFERENCE DINNER AND CONCERT The Parrot, 1-9 Church Lane, St Radigans, Canterbury, Kent CT1 2AG Please note that this event must be pre-booked.

WEDNESDAY, 11 JULY 2018

<p>10:00-11:00</p>	<p>KEYNOTE LECTURE 2 (Room MDg01)</p> <p><i>The Democratic Turn in Ancient Athens, and its Impact on Musical Imagery: The Cup G 138 (Louvre)</i></p> <p>Sylvain Perrot Université de Strasbourg</p> <p>Introduction: Antonio Baldassarre</p>	
<p>11:00-11:30 COFFEE BREAK</p>		
<p>11:30-13:00</p>	<p>SESSION 10 (Room MDg04) MATTERS OF ETHNIC AND SEXUAL IDENTITY POLITICS Chair: Sam Girling</p>	<p>SESSION 11 (Room MDg08) SOCIALIST AND COLD WAR PROPAGANDA AND POLITICAL RESISTANCE Chair: Yu-Shun Elisa Pong</p>
<p>11:30-12:00</p>	<p><i>Hidden in Plain Sight: “The true, unutterable...great sin” in “The Etude Magazine”</i></p> <p>Wm. Keith Heimann Boston University & Brookdale Community College</p>	<p><i>Iconography Propaganda in Soviet Russia</i></p> <p>Samuel Manzoni Universität Zürich</p>
<p>12:00-12:30</p>	<p><i>“Occupy Punk!”: Native American Identity and Cultural Expression in Punk Rock</i></p> <p>Alan Lechusza Aquallo Palomar College</p>	<p><i>Iconographical Infancy – The Visual Hypogenesis of (Popular) Music Culture in the Warsaw Pact</i></p> <p>Thomas Kühnrich Universität für Musik und darstellende Kunst Wien</p>
<p>12:30-13:00</p>	<p><i>“Please Resist Me” – Luka Lesson and Identity Politics in Australian Hip Hop</i></p> <p>Carina Nandlal University of Melbourne</p>	<p><i>Slavic Musical Resistance and Resilience: Cold War Contemporaries of the “Prague Spring” (1968)</i></p> <p>Laura Stanfield Prichard Harvard University Libraries</p>
<p>13:00-14:30 LUNCH BREAK</p>		

WEDNESDAY, 11 JULY 2018

14:30-16:30	SESSION 12 (Room MDg01) COMPOSERS AND PERFORMERS: BETWEEN IDENTITY FORMATION AND MARKET Chair: Chris Price
14:30-15:00	<i>Musical, Cultural and National Identity via Imagery: The Case of Solon Michaelides</i> Georgia Petroudi Ευρωπαϊκό Πανεπιστήμιο Κύπρου (European University Cyprus)
15:00-15:30	<i>Zen Enlightenment in John Cage's Music and Visual Arts</i> Yu-Shun Elisa Pong 靜宜大學 (Providence University, Taiwan)
15:30-16:00	<i>FashionFriday: Lang Lang's Visual Marketing</i> Arabella Tenniswood-Harvey University of Tasmania
16:00-16:30	<i>Visual Revelations of Politics in the Musical Works of Johannes Kreidler</i> Edvardas Šumila Lietuvos edukologijos universitetas (Lithuanian University of Educational Sciences)
18:15-18:55	VISIT TO CANTERBURY CATHEDRAL Meeting point: South Transept Canterbury Cathedral, after Evensong

THURSDAY, 12 JULY 2018

09:30-10:30	KEYNOTE LECTURE 3 (Room MDg01) <i>The Musical Iconography of a Dictatorship: Uruguay, 1973-1985</i> Marita Fornaro Bordolli Universidad de la República, Uruguay Introduction: Antonio Baldassarre
10:30-11:00	COFFEE BREAK
11:00-12:30	SESSION 13 (Room MDg01) VISUAL AND SONIC LANDSCAPES Chair: Jesús Herrera
11:00-11:30	<i>Mad Tom, The Wild Man, and the Visual Embodiment of Bethlem Asylum's Sonic Identity</i> Joe Nelson University of Minnesota
11:30-12:00	<i>Movement Revolutions: Street Music and Dance as Political Discourse in American Cultural History</i> Christopher J. Smith Texas Tech University
12:00-12:30	<i>You Can Take the Rat out of the Ghetto...Urban Art and its Journey from Street to Gallery</i> Debra Pring Association RldIM
12:30-14:00	LUNCH BREAK
14:00-16:00	SESSION 14 (Room MDg01) CARICATURES AND SATIRICAL PRESS Chair: Antonio Baldassarre
14:00-14:30	<i>"Of catches we have nothing to say": Subaltern Music in English Satirical Prints</i> Chris Price Canterbury Christ Church University

THURSDAY, 12 JULY 2018

14:30-15:00	<p><i>The Musical Caricature in the Spanish Satirical Press (1833-74): An Instrument for Criticism</i></p> <p>M. Belen Vargas Universidad de Granada</p>
15:00-15:30	<p><i>Politics and Musical Caricature: The African Colonial Issue in “A Paródia”</i></p> <p>Maria Fernandes Universidade Nova de Lisboa</p>
15:30-16:00	<p><i>Caricatures by Hugo Boettinger in the Struggle over Musical Culture in Czechoslovakia after 1918</i></p> <p>Eva Paulová Národní muzeum, Praha (National Museum, Prague)</p>
16:15-17:00	<p>CLOSING CEREMONY (Room MDg01)</p>



ABSTRACTS AND BIOGRAPHIES

Your Song—My Song—Our Boys' Song

OVER THERE

With Both English and French Text as sung by
ENRICO CARUSO



PHOTO © 1918
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WORDS AND MUSIC BY
GEORGE M. COHAN

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LEO. FEIST INC. NEW YORK
BERNARD SAGEWISSE MUSIC PUBLISHING CO. LONDON, ENGL.

11146

*Hickman
Reynolds*

KEYNOTE LECTURES

David Owen Norris

University of Southampton & Royal College of Music, London

Worth a Thousand Words

David Owen Norris draws together some unusual musical images from his long career as a performer. The ideological struggle between the old west gallery bands, and the new-fangled organs, is well documented in the novels of Thomas Hardy, who had a family interest in the matter. Further light is cast by a little-known set of stained glass windows in a Northamptonshire church. The idea of the Pastoral was rife in early twentieth-century English music, especially in the work of Vaughan Williams and his followers. Frank Bridge's music is usually placed at the opposite pole, but during the Great War he produced a series of *Miniature Pastorals* for piano. They are not given titles, but each is prefaced by an engraving by Margaret Kemp Welch. The pictures clearly show the Pastoral as an aspect of the past – an unusual illustration of the loss of innocence caused by the Great War, and possibly related to the militant pacifism that Bridge passed on to his pupil Benjamin Britten. Francis Poulenc's fashionable dinners in chateaux on the Loire in the 1930s led to an amusing parlour game, where he would sit at the piano to improvise a portrait of a guest. This eventually spawned Poulenc's answer to the *Enigma Variations*, where the only clue to the portraits' identity is a facetious (and face-saving) title. The cartoonist Martin Rowson has imagined who they were. The common thread is that images reveal what words would hide.

David Owen Norris is a pianist, composer and broadcaster. He has performed all over the world since his appointment as the first Gilmore Artist in 1991. His compositions include a Symphony, a Piano Concerto, the oratorios *Prayerbook* and *Turning Points*, and the multimedia tribute to the passing seasons, *HengeMusic*. His *Chord of the Week* programmes on BBC2 television are a popular feature of the Proms. Owen Norris also plays early pianos. His discovery that the World's First Piano Concertos were written around 1770 in London for the tiny square piano, led to a complete reconsideration of that instrument, with an epoch-making recording, and concerto tours of Britain, Europe and America. He is about to record nineteenth-century virtuoso re-writes of Mozart concertos for Hyperion. His is a familiar face on music television. His *Chord of the Week*, that enjoyed its fifth series last summer, has helped make BBC2's *Proms Extra* one of the most watched classical music programmes in the world. His popular Radio 4 Playlist series is often repeated, and on Radio 3 his contributions

to *Building a Library* are keenly relished. David Owen Norris's rise as a composer is more recent. Two large-scale works appeared in the autumn of 2015: *Turning Points*, a celebration of democracy supported financially by the Agincourt600 Committee, which had its fourth performance in February 2017 in a packed Winchester Cathedral; and *HengeMusic*, a multimedia piece for organ and saxophone quartet with film and poetry, supported by Arts Council England, which has had several performances, with a recording in preparation. His unusually varied career has seen him as Artistic Director of the Petworth Festival & the Cardiff International Festival, Gresham Professor of Music, and Chairman of the Steans Institute for Singers at the Ravinia Festival in Chicago, as well as a repetiteur at the Royal Opera House, and harpist at the Royal Shakespeare Company. The Beethoven 9 app, for which he wrote the book and the analyses, won the Best Music App Award in 2014. David Owen Norris is Professor of Musical Performance at the University of Southampton, and Visiting Professor at the Royal College of Music and at the Royal Northern College of Music. He became a Fellow of the Royal College of Organists at the age of nineteen. He was elected one of the three hundred Fellows of the Royal Academy of Music at the age of twenty-nine, and was recently elected a Fellow of the Society of Antiquaries of London. He is an Honorary Fellow of Keble College, Oxford.

Sylvain Perrot

Université de Strasbourg

***The Democratic Turn in Ancient Athens, and its Impact on Musical Imagery:
The Cup G 138 (Louvre)***

Although the Clisthenian reform (510-508 BCE) founded a new political system, Athenian people did not speak of "revolution": radical new things always appeared to them as dangerous and suspect. Paradoxically, there were very few images of this major event. The only picture that embodied this change is the famous statue group of the Tyrannicides, who were also celebrated in popular songs in Athens. In fact, Athenians had kept a kind of continuity between the tyranny of the Pisistratides and the democracy in their imagery, which makes any analysis quite dubious: it is impossible to say with any certainty whether a scene of symposium (which usually features aulos players) expresses an attachment to old aristocratic values (the symposium as meeting point of oligarchic companies, the hetairai) or to democracy (the symposium as meeting point of citizens with equal rights). Democrats kept performing some old civic rituals to make an easy political transition. I would like to

suggest that this ambiguity, inherent in any picture produced in the Athenian democracy, may be a good starting point for a fresh enquiry into some “social clubs” (with musical entertainment) depicted on Ancient Greek vases: the same picture could satisfy radical democrats, as well as and nostalgic oligarchs, because both political factions could recognise their own political discourse. To support this idea, I shall give new perspectives on a cup displayed at the Louvre museum, on which an aulos player accompanies a choir made up of a dozen groups of two singers. It may represent a dithyrambic choir, which is one of the best musical expressions of democracy: fifty singers from the same tribe (phyle) sing together, taking part in a civic contest against all the other nine tribes, on which occasion the whole polis gathered. But it may also represent the festival of the Apaturia, held annually by all the Ionian towns: the music played in those circumstances was associated to a specific ethnicity. On that occasion the various phratries (another subdivision of the Athenian people, which may be related to clans from an anthropological point of view) met to discuss their affairs and present the children born, to enrol them in the phratry. Each phratry had a common ancestor. Hence it’s being the heart of oligarchy, because oligarchs defended the idea that only the families with the most venerable roots could rule the state. At that time it was the custom to declaim pieces of poetry and to perform music. Therefore, for which faction was this cup designed? What are the clues relating to democracy or oligarchy? The presence of Dionysos in the tondo is not decisive: for a democrat, he reigns over theatre, that is the assembly of citizens; for oligarchs, he may have had the role of what Dumezil called “feu du lignage.” The main difficulty is that the Apaturia are rites of passage: whereas aristocrats considered this ceremony as an initiation to enter a restrained community of the happy few, democrats transformed it into a ritual connected to the accession to citizenship. This paper aims at more precisely bringing to light all the semiotics of this performance, to show the ambiguities of political discourse in Athens in the fifth century BCE, and their influence on musical performances. In that, music plays the same role: unifying different social actors of the same cultural sphere, although they defend opposite political ideals.

Sylvain Perrot, a former student of the Ecole Normale Supérieure (Paris), is currently teaching Classics as a Professeur Agrégé in Strasbourg, and Greek epigraphy and history at the University of Strasbourg. His PhD was devoted to the topic “Musics and Musicians in Delphi, from Archaic times to Late Antiquity” (University of Paris-Sorbonne). As a scientific member of the French School of Archaeology at Athens, he wrote an extended essay on makers of music instruments in Greek Antiquity. With S. Emerit and A. Vincent, he initiated a research programme in ancient soundscapes (*Le paysage sonore de l’Antiquité. Méthodologie, historiographie et perspectives*, 2015), a part of which is the exhibition displayed in the Louvre-Lens museum, entitled “Musiques ! Echos de l’Antiquité” (with catalogue).

Marita Fornaro Bordolli

Universidad de la República, Uruguay

The Musical Iconography of a Dictatorship: Uruguay, 1973-1985

Between 1973 and 1985, Uruguay was subjected to a civic-military dictatorship, which involved the removal of fundamental freedoms, imprisonment, and even murder of civilians for their political activities, as well as a strong censorship of artistic manifestations. The identities imagined by the protagonists of the dictatorial coup, and the protagonists of the resistance to that de facto authority, clashed in a game of power and counterculture, which developed in a relationship centred on alterity. For the period immediately preceding the dictatorship, and throughout its course, the constitution of an “identity of resistance” (Castells, 1999) can be considered. An identity that feels that the illegitimate authorities are the “other”, the enemy; in turn, the identity of resistance constitutes “the other,” the threat, for the “project identity” elaborated by those who held the illegitimate power. In contrast, this community of resistance had its own country project that, for many sectors, did not imply going back to the previous democracy, but building a new society instead.

Music was a weapon used both by the dictatorial power and the resistance movements, and the respective repertoires could be considered as expressions of different country projects (Fornaro Bordolli, 2014). Among the production supporting the dictatorial regime, there can be noted a hypertrophy in the use of national symbols: the national flag and anthem, songs, and images, referring to José Artigas, the patriotic hero (with the consequent ban on their use by protest singers and carnival ensembles), and an appropriate and idealised national history. Video production was one of the main strategies of dictatorial propaganda, with the TV news programme “Uruguay Hoy” (“Uruguay Today”), in charge of the National Directorate of Public Relations (DINARP) (Marchesi, 2001). In several pieces of this news programme, there can be observed the connection of music and images to show a prosperous Uruguay, its people supposedly defending the regime; and a reference to history and folklore as pillars of this regime: patriotic celebrations with children singing official songs, traditional dances in historical monuments, festivities of gaucho origins. On the other hand, in the popular song of resistance could frequently be found the use of verbal and musical metaphors to communicate that resistance, and to imply references to censored musicians and works. These strategies have their correlation in the iconography; for instance, from the allusion to darkness or dawn to refer to the dictatorship and its end, to the representation of musical instruments as symbols of liberation, or of belonging to the working class.

The literal language is more frequently observed in the iconographic production from the dictatorial government; for example, those showing directly a military band as the performer

of patriotic songs. However, there is a territory with vanished edges: certain musical and choreographic genres are shared by those who make music for and against the dictatorship; certain visual symbols are also common for both. These literary, musical, and iconographic coincidences highlight the need to study the relationship between music and visual arts in their artistic and social context, since conflicts of power and otherness are complex, and never unilinear.

Marita Fornaro Bordolli is a Uruguayan musicologist and anthropologist. Her research covers popular music, music iconography, music criticism, and theatres in Uruguay, Brazil, and Spain. Currently she is Coordinator of the Research Center on Musical and Scenic Arts, and is Professor at the Department of Musicology, University of the Republic, Uruguay. She was President (2010-2012) and Secretary (2012-2014) of the Latin American Branch of the International Association for the Study of Popular Music (IASPM). She is a member of the National System of Researchers of Uruguay.

PAPER PRESENTATIONS

Anna Maria Barry →

Panel: **Robert Crowe, Anna Maria Barry, Erin McHugh**, p. 87-89

Julie Bonzon

University College London

Composing Masculinity and Rebellion in Sipho Gongxeka's Skeem' Saka (2013-2014)

Skeem' Saka, a series of photographs by the young Soweto-born photographer Sipho Gongxeka, reflects upon masculine identities through self-presentation, performance, and mass media icons. Produced between 2013 and 2014, under the umbrella of the Market Photo Workshop in Johannesburg, these photographs of young South African men posing for the camera, challenge a documentary photographic tradition. Incorporating musical and cinematic references, Skeem' Saka questions the content of self-presentation and its fictional "soundtrack." Simultaneously nourished by music, cinema, and a contemporary feeling of nostalgia, the kwaito singer and the figure of the gangster appear as two paradoxical masculine tropes, shaping the content of the series and its "compositional" character. Interconnected, the characterisation of the gangster, the kwaito singer and the "black man" have historically given birth to various stereotypical associations in South Africa, ranging from urban hero to criminal machismo. The celebration of these fictional characters in the series Skeem' Saka, opens up the question of the young South African male subject, as well as the compound inflexions surrounding authenticity, homosociality, and social mobility, in Soweto. South Africa's socio-political climate and contemporary visual culture have primarily been apprehended in terms of divisions, boundaries, and clashes. Drawing upon the student movement #RhodesMustFall, this paper will offer an alternative reading of rebellion, by highlighting Skeem' Saka's multiple fields of representation through its layering of space and time. Considering the cultural and political landscape in which this photographic series operates, I will argue that the rebellion represented in Skeem' Saka is composite in its content, and in its mode of representation, whilst being intrinsically embedded in a generational "chorus."

Julie Bonzon is a PhD candidate in History of Art at University College London, working under the supervision of Professor Tamar Garb. She completed a Masters in History of Art at the Courtauld Institute of Art in London in 2015, for which she was awarded a Distinction. Julie has worked for the Cultural Department of Magnum Photos London, and has written for numerous publications, including *The Eye of Photography Magazine* and *Telling Time*, the catalogue of the Bamako Biennial, titled: “Identity in Protest: the Market Photo Workshop and the New Generation of South African Photographers.” Her thesis investigates how young photographers negotiate notions of youth, gender, and heritage, through their visual practices.

Alcina Cortez

INET-MD, Instituto de Etnomusicologia, Música e Dança, Portugal

Multimedia Art as a Metaphor for Conveying Music Studies Knowledge

The representation of music practices by means of images has long proved of significant interest for those studying this area, and this, in turn, demonstrates the importance of music to the integration, stability and maintenance of social groups, cultures and societies. At the same time, the more recent emergence and rapid growth of the field of music and visual culture as a coherent field of research, has given rise to important questions, and has resulted in the development of methodologies appropriate to study of the sonic and visual cultures side by side. This being the case, the field has been moving forward excitingly, as a growing body of literature certainly attests. Such a far-reaching scenario leads to the discussion of a specific topic, which I believe demands careful examination within this realm: the ways in which the visual and the sonic have been commingled in music-museum exhibitions, to produce meaning about music themes. In fact, as music museums and exhibitions are often official institutions, their visual and aural narratives bear a tremendous responsibility with regards to the concepts and ideas about music that they convey to the general public, thus meriting careful academic consideration. Drawing on the analysis of music exhibitions that I have been conducting since 2011, I chart three overall approaches to address music themes in museums:

1. Visually driven – exhibiting, mainly, items of material culture related to music practices, most commonly collections of musical instruments and iconography. In fact, music museums have long been led by general museum practices towards real objects and images, thereby dismissing the sound and music themselves;
2. Multifariously driven – again, drawing on visual culture, but also placing a greater emphasis

on exhibiting sound and music, sometimes even considering them as part of the narrative.

3. Performatively driven – an incipient approach, and one that consists of performatively presenting research results by drawing on sonic-epistemological constructs and visual culture, aiming not so much at representing the knowable, but at enacting it, becoming it. Most notably dedicated to the celebration of popular music, or falling within the scope of sound art, these exhibitions show a commitment to genuine experience as a means of gaining knowledge about the phenomena concerned. This exciting development means the acceptance of sound and musical tropes as museum objects and/or artefacts, an acceptance motivated by the great emphasis given to sensorium, affect and nostalgia, and to experience and engagement as tools for learning in museums. Ultimately, this approach shifts the contours of the relationship between visual and sonic in museum practice, and so carries considerable significance for academic examination and discussion. My research stems from two theoretical directions: museum studies and music studies, with the aim of studying the role of performative exhibits in conveying contemporary knowledge about music practices by means of intertwining the sonic and the visual. As a case study, I discuss here my analysis of the performance-multimedia work *The Visitors*, by Ragnar Kjartansson, staged in several museums in 2016 and 2017. In detail, I apply a set of interdisciplinary concepts so as to grasp how images and music are comingled here in order to convey the role of music in forming social groups and identities.

Alcina Cortez is Director of Research and Development at MOMENT NYC (www.momentnyc.org) and is working on her doctorate in Ethnomusicology and Museum Studies at INET-MD, Universidade Nova de Lisboa. She was Co-head of Visitors at the Pavilion of the Future, Expo '98 Lisbon, and Executive Producer of Exhibitions in the Science Department of the Calouste Gulbenkian Foundation (2001-2011). She also runs the blog, Objects of Sound (www.objectsofsound.com). A graduate in musicology, Alcina's current research aims to broaden the practice of exhibiting and interpreting music and sound in museums, in order both to enhance visitor engagement and imaginative immersion and to foster new learning approaches based on sound epistemologies.

Robert Crowe →

Panel: **Robert Crowe, Anna Maria Barry, Erin McHugh**, p. 87-89

James Davis

University of Birmingham

Music in Anime in “Cool Japan”

In 1991, Japan’s speculative asset price bubble burst, leading to a period of economic stagnation that has come to be referred to by many in the country as “the lost decade” (Hayashi 2001). Central to Japan’s ongoing economic and social recovery from this period has been the increased promotion and distribution of the country’s distinct forms of popular culture – “Cool Japan” (Yano 2009, Nagata 2012). This process has considerably expanded Japan’s prominence as a “soft power” in international, cultural, and social discourse, right up to the present day, most obviously in the ever-greater Western presence of the emblematic medium of Japan’s multimedia network: anime (Allison 2006). Despite the considerable attention given to Japanese animation (e.g. LaMarre 2009), Japanese popular music (e.g. Stevens 2006), and the frequent acknowledgements of Japan’s multimedia network, limited attention has currently been granted to how music functions within anime. Yet music is central to anime’s propagation of social and ideological content. Exemplary here is the 2012 anime *The Pet Girl of Sakurasou* (adapted from a novel series of the same name), where music facilitates a process of utopian social reconciliation that spans the whole of this 26-episode series. This paper will use *The Pet Girl of Sakurasou* as a case study to demonstrate how music has a central role in the socio-cultural functioning of anime and, from this, argue for the need to consider the role of music in anime in relation to the economic recovery fuelled by the twenty-first-century promotion of “Cool Japan.”

James Davis is currently working towards an AHRC funded PhD at the University of Birmingham, where he completed his BMus in Music (First Class) and his MA in Music (Distinction).

Laila EL-Mahgary

Turun yliopisto (University of Turku)

Nationalist Movements in the Arts, and Live Performances of an Egyptian Staged Hotel-Tourist Setting

This research explores the role of live music, dance, and theatrical performances, images, and short folk texts, used as distinctive tools for promoting previously unseen staged experiences

in the global tourist-hotel industry. But also for expressing and covering up the ongoing political and nationalist movements in the Egyptian post-modern tourist society, in other words, the city of Sharm El Sheikh. In Sharm El Sheikh, starting early on before the Egyptian 2011 revolution, and the beginning of the 1990s, the musicians, and animation teams, working in the four- and five-star international chains of hotels, began employing humour, and mockery, in their different musical, dance, or theatrical, acts. These themes represented a particular revolutionary consciousness and socio-cultural national movement, for and against their current nation-state, imperialism, and widespread forces of globalisation. Thus, reconstructing, at the same time, their own real and fiction experiences with music, images, and Egyptian folk fairy tale texts in the Egyptian tourist industry; local, national and global scenes and sites, which on the other hand, and in their own right, established new transgressing identities for the Egyptian and foreign performers, as well as their audiences (the tourists of different nationalities and backgrounds). What is even more fascinating about this case study, is that before the Russian Metrojet Flight terrorist attack in October 2015, the city of Sharm El Sheikh was represented and marketed very much as a western fairy tale scene. Being shaped by its live multi-territorial music scenes, performances and arts. An international scene, where the arts and entertainment in the hotels, as well as social relations between the hosts and guests often came to be interpreted as both inside and outside the geographical territories of a single “nation state,” “nationalism,” or “nationality.” Most importantly, this highly multi-geographical city’s sounds, images and texts, were always accompanied by the use of mockery, and humour, and therefore, became seen as an important means for many Egyptians to cope with oppression and feelings of injustice or inferiority. Equally, this greatly reflected Egyptian folk-oriented culture and narratives. But, likewise, with the production of a new hybrid authentic genre of arts, gender and social class perceptions, the performances were widely influenced by a set of real and imaginary spaces.

Laila EL-Mahgary joined the University of Turku’s Musicology department as a PhD student in the fall of 2012, where she enrolled in Arts, Entertainment, and Tourism Studies. Her previous experience as a professional singer in the Egyptian hotel-tourist industry in the 1990s, and her MA thesis on tourism in Hurghada, Egypt, in the Department of Sociology-Anthropology, at the American University in Cairo, Egypt, inspired her to this unique field of tourism studies. Most importantly, it gave her the right tools to be able to illustrate and question the assumptions of the past that the hotel industry could never consist of any “staged experiences.” In fact, in her work and research on Sharm EL Sheikh, she argues quite the opposite.





Sean Ferguson

Ohio State University

Putting the “I”s in RIdIM:

International Involvement and Iconographic Images in the RIdIM Database

The RIdIM Database of Performing Arts in Visual Culture is poised to be a vital part of the global arts and humanities landscape. It is free to access at db.ridim.org, offering an ever-expanding variety of visual culture items (more than 3,000, and growing). Increasingly, image files from many museums and other institutions can be uploaded and viewed directly in the database, following emerging standards for public domain usage. In recent years, the database has benefitted from search enhancements, as well as from a steady flow of newly-catalogued records from across the globe. It supports text in any language and script, provides established lists of names and places, and includes an extensive international vocabulary of musical instruments, based on the multilingual thesaurus developed by the Musical Instrument Museums Online (MIMO). This presentation highlights the growing and planned international coverage of the database, thanks to the recent cataloguing efforts of numerous individual participants and shared data from partner projects in the RIdIM initiative entitled *Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture*. The rapidly increasing access to high-quality images within our database search results and record displays, is also demonstrated. We invite new database content by welcoming individuals to catalogue works of personal interest and familiarity. RIdIM aims to include art works of all types, time periods and places, in the database, so that the possibilities for participation are vast. In addition to the database style guide, and support from the RIdIM Editorial Center staff, new tutorial materials are available in text and video formats to assist cataloguers in creating database entries.

Sean Ferguson is Assistant Librarian for Music and Dance at the Ohio State University. He earned Master’s degrees in Music History (Ohio State University), and Library Science (Kent State University). He is the author of *The Guitar Before 1900: What the Dictionaries Reveal*, and has published articles in *College Music Society Reports* and *Fontes Artis Musicae: Journal of the International Association of Music Libraries*. As Editor-in-Chief of the database of Association RIdIM, he oversees and supports all cataloguing activities.

Maria Fernandes

Universidade Nova de Lisboa

Politics and Musical Caricature: The African Colonial Issue in “A Paródia”

On January 17th, 1900, Rafael and Manuel Gustavo Bordalo Pinheiro (father and son) published *A Paródia*, a journal that put “the caricature at the service of the great public sadness,” according to its creators. Therefore, *A Paródia* rose up in the final phase of Portuguese Monarchy, wherein the “rotativismo,” actual political system, seemed to not resolve any of the political nor economic problems of the country, and, wherein the issue of the lost African colonies was still present in the folk memory.

There are several journals where we can find caricatures relative to these subjects, mainly musical iconography caricatures. Some examples are appropriations of operas such as *L’Africaine* by Giacomo Meyerbeer, or Giuseppe Verdi’s *Aida*, whose plots are developed in Africa and were culturally well-known by everyone who bought the journal, so it was easy for the caricaturists to include puns with these examples. On the other hand, other genres were used, such as funeral marches and cançonetes, genres that are prone to puns due to their lyrics. The Portuguese Colonial issue had already appeared in caricatures of other Rafael Bordalo Pinheiro’s journals, namely in *O António Maria* (1879), studied by Luzia Rocha and published in her book *Ópera e Caricatura: O Teatro de S. Carlos na obra de Rafael Bordalo Pinheiro*. This paper aims to analyse the way that musical iconography caricature suits the purpose of satirisation whilst, at the same time, acknowledging the awareness of the Portuguese elite. An awareness which the caricaturists intended to be revolutionary, to put an end to the pervading political system.

Maria Fernandes is currently a Master’s student in Musicology, in the Faculty of Social Sciences and Humanities, NOVA University (NOVA/FCSH). She is a collaborator and researcher at the Centre for the Study of the Sociology and Aesthetics of Music (CESEM), integrating the Musical Iconography Group (NIM), where she studies musical iconography with Professor Luzia Rocha. Since 2016, she has held a BA in Musicology, awarded by the same university and, since 2014, she has been collaborating with *Da Capo*, a Portuguese musical magazine.

Christine Fischer

Independent Scholar, Basel (Switzerland)

***A Women's Building? – Gender Politics in Amy Beach's "Festival Jubilate",
and "Gaelic Symphony"***

At the Columbian World Exposition in Chicago 1893, the statues of a white male and female, derived from Dudley Sargent's measurements of Harvard and Radcliffe students, were meant to embody the highest level of evolutionary progress, and the shining technical and artistic future derived from it. Placed next to each other in the anthropological building of the exhibition's central White City, the implicit equality in their representation of average was undermined by the representation of women's contribution to the evolution of mankind in a separate women's building in the outskirts of the White City.

Amy Beach was asked to contribute a composition to the musical programme of the exposition. Her *Festival Jubilate* for choir and orchestra was originally meant to be premiered at the opening ceremony of the fair. The composition – having being subsequently banned from it, and finally played at the inauguration of the women's building – led the composer, among other impulses, to musically explore the metaphors of inclusion and exclusion – namely in her *Gaelic Symphony*, and her thoughts on American nationalist style in music. She started to compose the piece, inspired by Irish folk tunes, right after the exhibition, and the premiere of *Dvořák's New World Symphony* in New York in December 1893. The premier of Beach's *Symphony* in her home town of Boston in 1896, celebrated as the first contribution to this genre by a woman, dealt with both of these events: The composer's claim of integration into the male world of composition (and the male group of Boston composers) was as obvious as her claim of having developed an alternative national style of music, clearly dissenting with *Dvořák's* suggestions, and being deeply rooted in the nationalistic discourses of her city with a huge group of inhabitants with Irish background. The paper examines the metaphors of gender inclusion and exclusion in sculpture and architecture at the World Exhibition, and their relation to Amy Beach's music – therefore between social gender norms iconically represented, and the extending of gender decorum acoustically acted out in the very deed of composing a symphony as a woman.

Christine Fischer is a freelance musicologist, dramaturge and music journalist. After studies in Munich (Ludwig-Maximilians-Universität) and Los Angeles (University of California), she completed her PhD in 2004 at the University of Berne (*Instrumentierte Visionen weiblicher Macht*, Bärenreiter 2007). Between 2007-2013, she held a Professorship of the Swiss National Foundation at Schola Cantorum Basiliensis, leading an interdisciplinary research team in a

project dealing with performance practice of Early Opera. She is Editor of the series *Zwischen-töne* at Chronos-Verlag Zurich, having published volumes on Francesca Caccini's *La liberazione di Ruggiero* (2015), and on Czech composer and conductor Vitezslava Kapralova (2017).

Sam Girling

University of Auckland

Gracefulness or Raucousness? Depictions of the Tambourine, and their Relationship to Female Identity

In his book *Music and Image* (1988), Richard Leppert suggests that the tambourine was principally associated with metaphoric representations of girls, even asserting that the instrument was unlikely to have been played at all and instead “seems to have served almost exclusively as an attribute in painting for female dancing.” This is reflected by eighteenth-century artists such as Jean Étienne Liotard, and William Hoare, both of whom depicted seated girls holding a tambourine. Towards the end of the eighteenth century, however, composers such as Daniel Steibelt, Muzio Clementi, and Joseph Dale, began writing keyboard pieces with tambourine parts, typically waltzes, bacchanals, and divertissements, that were clearly intended for domestic performance. In addition to these compositions, at least three instruction manuals for tambourine exist from the late 1790s, which contain quasi-virtuosic techniques that highlight the association of the tambourine with dance, and provide a clear emphasis on the visual spectacle of such works. Iconographical evidence in the form of paintings, surviving instruments, and the title pages of music publications supports this association. This paper traces the development of the tambourine’s role in the eighteenth century, one that saw a shift from its use as a mere prop to represent female gracefulness in artwork, to being treated as a serious part of a girl’s music education. Dale’s *Grand Sonata* and Steibelt’s *La Retour du Zephyr* in particular highlight the complexity and highly-visual nature of tambourine music at the turn of the nineteenth century. Such works enabled elements of dance and ballet to be brought into the home, and created opportunities for girls to express themselves in ways contrary to contemporary literature on social conduct. Iconography supports this claim: female tambourine players in the late eighteenth century were nearly always depicted holding the instrument above head height. Therefore, the tambourine seems to have acted, if only in a modest way, as a bridging point between passive, recreational drawing-room music and energetic, social, even slightly flirtatious activity. The depiction of the tambourine in art and music at the turn of the nineteenth century provides a small,

but nonetheless significant, example of women attempting to find their voice in the French Revolutionary and post-Enlightenment period. The notion of feminine identity was notably advocated by Mary Wollstonecraft, who believed that the French Revolution could provide a catalyst for social reform, removing out-dated attitudes that caused the corruption of the female character. The arrival and acceptance of the Viennese waltz in the British ballroom during the 1840s, epitomises these calls for a new feminine identity, the origins of which can be traced, in part, to the appearance of dance-like pieces for the tambourine in the domestic sphere during the late 1790s.

Sam Girling is a recently completed doctoral candidate at the University of Auckland, where he also lectures on a number of music theory and history topics. His research considers the use of percussion in the late eighteenth century. Forthcoming publications include a chapter on the tambourine's role in British domestic music in the late 1790s in a new book titled *Clementi and the British Musical Scene*. He has presented his work in Ireland, Russia, Italy, the UK, New Zealand and Switzerland and regularly gives pre-concert talks for the Auckland Philharmonia.

Bettina Gräf & Ieva Zakareviciute
Ludwig-Maximilians-Universität München

The Sound and Iconography of Drones

Ever since the pictorial turn (Mitchell 1995), it has been widely acknowledged that major political and social events are interlinked with visual culture. But of late, moving images have increasingly been drawing our attention to the sonic aspects as well. New categories such as the CNN effect, or the Twitter revolution have, it would seem, irreversibly wedded socio-political movements to the audio-visual forms they use and/or their media representations. This phenomenon becomes operative at the point when we start asking questions such as, “What is the soundtrack for a revolution?” (Guttentag 2009), or “What is an iconic representation of the war?” (Hariman and Lucaites 2007) Social movements – from the Arab revolutions since 2010, to Black Lives Matter since 2013 – have been portrayed as successful because of their mediatisation. At the same time, we are also interested in a parallel development, namely the increasing usage of drone operations in warfare. Here, we observe a contrasting relationship in the role of images and sound. Unlike the soundtracks of social and political movements, which are associated with certain images, the imagery of military drone operations is not

connected to the sound they produce. In our discussion we take a threefold approach to the relationship between the sound and imagery of drones with regard to three different perspectives: the spectator, the operator, and the possible victim. The drone operations in Gaza in 2014 will serve us as a case study. How were these drone strikes portrayed on mass TV in different languages – namely, Arabic, German, and English? How was the drone war narrated by Palestinians in Gaza, and how was it described from the perspective of the operators? We argue that, as a spectator, one encounters drones through mediated images. They are turned into sterile technology without a context (Baudrillard 1995). Moreover, when in operation, drones make a certain discernible sound, that is, however, inaudible to the spectator. For the potential victim of a drone strike, the drone is audible. This is the only sign revealing the drone’s approach, since otherwise it is practically invisible. Finally, the operator, while in action, does not see the drone but rather the intended target, relayed as bird’s-eye-view images via the camera of the drone. And instead of the local sounds in the vicinity of the drone, the operator hears the sounds in the operations room, introducing yet another audio-visual reality. Hence, what we see and what we hear in this context depends on our position as spectator, as operator, and as possible victim. We argue that the special lens of sound and image through which we see the various practices connected to drones, enables us to distil the relationships of power involved in these operations.

Dr Bettina Gräf studied Islamic Studies and Arab History and Literature at the Freie Universität Berlin and Political Science at the Humboldt-Universität zu Berlin. She received her PhD in Islamic Studies, with Professor Gudrun Krämer and Professor Kai Hafez being her supervisors. From 2010 to 2014 she worked at the Zentrum Moderner Orient (ZMO) as member of the interdisciplinary research group “In Search of Europe. Considering the Possible in Africa and the Middle East.” From 2014 to 2017, she was Managing Director of the Berlin Graduate School Muslim Cultures and Societies (BGSMS). Since 2017 she has worked as teaching faculty and Head of the research group “Arab Mass Media and (Trans)regional Web Cultures” at the Ludwig-Maximilians-University Munich.

Ieva Zakareviciute is a researcher, holding a scholarship from Gerda Henkel Foundation, focusing on visual representations of social conflict and imagery diffusion in various media. In 2011, Ieva graduated from Vilnius University Institute of International Relations and Political Sciences. She earned an MA in Social Anthropology from Vytautas Magnus University in Kaunas, in 2013. During her studies, she mainly focused on the Middle East region, and conducted fieldwork in Israel, Palestine, and Egypt. During her professional years, she also worked as a consultant for the Communication and Information Sector at the UNESCO Office in Cairo, and contributed to various media outlets.

Wm. Keith Heimann

Boston University & Brookdale Community College

Hidden in Plain Sight:

“The true, unutterable...great sin” in “The Etude Music Magazine”

From 1883 to 1957, *The Etude Music Magazine* was the unchallenged, comprehensive resource for private music teachers in the United States. It supplied thousands of teachers, students, and their parents with monthly articles on pedagogical techniques, and appurtenant materials. In addition, *The Etude* voiced a strident social and political editorial perspective that consistently promoted a narrowly defined, highly conservative culture, firmly rooted in Victorian convention. In the early twentieth century, readers were repeatedly warned of the potential dangers posed by the encroaching “Evils” entwined in the Jazz Age, including progressive politics, feminism, and moral leniency. When those rapid changes in culture began to include new expressions of individual sexuality, *The Etude* reacted with particularly pointed vitriol. Such eccentricities were presented to readers as abhorrent and dangerous, in a series of intransigent articles and editorials. As the written discourse veered inexorably to the cultural Right, *The Etude* simultaneously published a surprising number of prominent, original illustrations, including lavish, full-colour cover images, that contained flagrantly gay-positive (albeit highly coded) iconographic signifiers. To the casual viewer, unversed in the clandestine language of the somewhat radical gay subculture, those images remained innocuous. But, for urban gay men and lesbians in the 1920s, conversant with the visually encrypted codes, and able to decipher their hidden meanings, the images were conspicuously affirming, and stood in stark contrast to the hostile editorial content that awaited them in the ensuing pages. This paper will analyse original illustrations published in *The Etude* during the 1920s that contained discernible examples of cryptic gay-positive iconography. It will juxtapose those findings against the homophobic articles and heteronormative editorials published in coinciding issues, with the aim of examining the contradictions between the written and visual discourse. Finally, this paper will consider the ontological possibility that some rural, pre-Stonewall readers might have lacked the vocabulary necessary to translate the coded iconography.

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 Coeur,” 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. His iconography research is focused on the social and political implications found in the original illustrations published in *The*

Etude Music Magazine, with particular concentration on the 1900-1940s. Currently a Professor of Music, Music Technology, Theatre, and The Humanities at Brookdale Community College, he has sung extensively with the opera companies of Vienna, New York, Los Angeles, and Santa Fe.

Sarah Hendriks

University of Edinburgh

Appearances Can Be Deceiving:

The Architecture of Concert Halls in the Early Modern British Isles

The first concert halls in Europe appeared in the British Isles in the mid-eighteenth century. Fishamble Street Music Hall, Dublin (1741), Holywell Music Room, Oxford (1748), and St Cecilia's Hall, Edinburgh (1762) are notable not only for being the first, but also that they were all built in the Palladian, or Neo-Classical style. Whilst these were the prevalent styles of the period, the architectural origins of the concert hall stem from the tavern meetings of the seventeenth century; a place and time not generally associated with the Classical World. This paper investigates the architecture of these three earliest concert halls and identifies the practical, social, cultural, and political motivations behind their designs. An analysis of buildings, documentary, and visual sources for performance venues in the seventeenth and eighteenth century British Isles has shown that many of the architectural features associated with concert halls can be traced to tavern performances. The physical separation of the performer and audience, and the raised stage, are the most visually recognisable. But the acoustic benefits of timber panelling and ceiling height, and the economics of room sizes, are also attributable to tavern music meetings. These features all served a practical purpose that enhanced the performance experience. It is perhaps unsurprising, therefore, that these features were incorporated into the earliest purpose-built concert halls of the British Isles. But what about their external appearance? Why do the first three concert halls in Europe, each influenced in part by their own local environments, all reference the Classical world? This study posits that Classical architecture was chosen not simply to accord with contemporary aesthetic trends, but also to make a statement on the new place of public music in society. Drawing upon contemporary literature and anecdotes, the original architectural drawings, and what remains of the buildings themselves, this paper argues that the architecture of these concert halls contributed to a broader narrative on the status and role of music in society. This paper therefore presents a new way of "reading" these buildings. It argues that

the earliest concert halls responded to the practical requirements of performance, whilst simultaneously reflecting the social and political concerns of the age. In doing so, it also provides a new way of considering the physicality of historical performance, and contributes new insights into the origins of the concert hall as a building type.

Sarah Hendriks is a Principal's Career Development Scholar in her third year of a PhD in Architecture at the University of Edinburgh. Her thesis *The Origins of the Concert Hall: Spaces for Secular Music Performance in the British Isles, 1640-1760* is an interdisciplinary study focusing on the architecture of early performance spaces. Prior to taking up this position, Sarah completed the MSt in Building History at the University of Cambridge, where she completed a thesis on musical performance spaces in seventeenth-century England. As well as being an architectural historian, Sarah has also published and presented original research in papyrology. She is a trained Classicist, Papyrologist, and Musician (Violin, Voice) who has studied and worked in Australia, the UK, USA, and Italy.

Jesús Herrera

Universidad Veracruzana-Xalapa

European Patriotic Songs and Portraits of American Heroes: From London to Spanish America in 1825

In London, in 1825, Rudolph Ackermann published three patriotic songs intended to be sold in Spanish America. Each of these pieces was dedicated to a hero from the Spanish American Revolutions: Simón Bolívar, Nicolás Bravo and Guadalupe Victoria. In each issue of *Varietades*, the first of Ackermann's publications for Spanish America, appeared a portrait and a biographical memoir of an American or European personage; the first one to appear was Bolívar, followed by four Europeans, and then by Bravo and Victoria, in the two first issues of 1825. The scores and the texts of the songs have not been preserved, but we have identified the music of two of them as contrafacta of very well-known European works: one was British, and the other was German, while the third song was composed by an Italian musician. The lyrics were written by José Joaquín de Mora, a Spaniard exiled in London. Although the songs and the portraits are not explicitly connected, the music was dedicated to the three first Americans whose image and biography appeared in *Varietades*. Ackermann chose to dedicate the patriotic songs to representative men who were, at that time, still playing a significant role in the new nations on the other side of the Atlantic. We could

consider that the songs and portraits of Bolívar, Bravo and Victoria were used to develop a Pan-American national identity. This idea of a unified Spanish America had been debated for many years, and it was the main reason for the Congress of Panamá in 1826. However, it is also possible to consider the songs and portraits as cultural objects serving the interests of informal imperialism. I understand this latter concept as the limitation of local sovereignty through commerce, capital, and culture.

Jesús Herrera is Professor at the Universidad Veracruzana-Xalapa (Mexico). He obtained his PhD at Universidad de las Américas Puebla, a Master's (Piano) at Indiana University – Bloomington, another Master's (Musicology) at Universidad Veracruzana, and a Bachelor's (Piano) at Universidad Nacional Autónoma de México. In Mexico City, he has taught at the Universidad Nacional Autónoma de México, and in the Conservatorio Nacional de Música. His research interests have been mainly about music in Mexico. He has edited keyboard music of the eighteenth and nineteenth centuries.

Thomas Kühnrich

Universität für Musik und darstellende Kunst Wien

Iconographical Infancy – The Visual Hypogenesis of (Popular) Music Culture in the Warsaw Pact

What was once called the Cold War, not only divided the world politically. The repercussions of this division created two fundamentally different systems of (industrial) entertainment, production, and consumption, encompassing every aspect of arts, sports, theatre, literature, journalism (print, TV & radio), fashion, and music. Whilst it does not come as a surprise that this rupture is largely rooted in the sheer systemic necessity for ideologically-motivated authoritarian regimes to demand holistic socio-political representation – as opposed to an impartial approach based on supply and demand – assessing the efficacy of this (absurd) claim, especially in regard to its impact on the visibility of (popular) music culture, has yet to begin. The slightly diminutive, if not pejorative, terms “infancy,” and “hypogenesis,” are not meant to suggest a diagnosis in the pathological sense of a deviation from the normal – as there is no space nor sense for measurable normality in the iconography of (popular) music. Rather, they allude to an – under these specific circumstances – unavoidable state of chronic underdevelopment, as a direct result of the discursive form of existence imposed by the state. In depicting the infrastructural conditions for all things (musically) iconographical,

and outlining its socio-economic consequences for everyday life, this paper aims to make evident the vast qualitative and quantitative divergence of all musically visual aspects in comparison to a market oriented concept. In an attempt to somehow reverse the method of proof, the goal is to gain knowledge from the lack of factual material. Portraying this visual deficit along the lines of its coming-to-life – from the creative process. Over production and distribution issues, to aspects of live music and its communication in the media – I argue for a general, i.e. systemic, disproportion of visual stimuli in an area usually deemed inextricably linked with visual stimulus. In scholarship, even more alluring than this fact-checking exercise might be the analysis of this iconographical status quo's aftermath, focusing on questions such as:

- How did the visual potency (of producers and consumers alike) unfold?
- How is the building of a cultural memory affected on an individual level, as well as for a society in its entirety?
- Can the forcibly marginalised visual approach be related to the non-existence of Glam-Rock, Live-Bombast and LGBT-related topics?

Touching on these aspects, this paper will not only yield important insights about a uniquely different – and therefore special – understanding of music production, communication and perception; getting to the iconographical bottom of it will help to raise awareness and generate recognition for the development and successive decline of state-socialism – probably the most important socio-political and -economical phenomenon of the twentieth century. Not just as a memento, but also as an aid to a better grasp of present and future.

Thomas Kühnrich studied musicology and philosophy at the universities of Konstanz and Hamburg. As part of his Master's thesis he designed an online musical recommendation system called the Sound Profiler. His interests include multiple facets of popular music culture, and music psychology. Whilst professionally occupied as an editor for various on- and offline music magazines and outlets, he is currently preparing a PhD thesis at the University of Music and Performing Arts Vienna, focusing around the function and perception of album cover art/sleeve design, in the states of the Warsaw Pact.

Alan Lechusza Aquallo
Palomar College

“Occupy Punk!”: Native American Identity and Cultural Expression in Punk Rock

“Occupy Punk!” applies a critical review of contemporary Native American identity, cultural expressions, and traditional knowledge, as represented through the agency of the Punk Rock artistic genre. Adopting a deconstructive pedagogical methodology, “Occupy Punk!” focuses upon the integration and dynamic dialectics of content, action and meaning, produced by Native American Punk Rock artists for the philosophical and canonical development of what is recognised as the “Tribal Yell!” “Occupy Punk!” functions as a catalyst for Native American Punk Rock artists in the establishment of artistic agency, Native contemporary identity formation and expression, cultural socio-political equity, and tribal sovereignty. “Occupy Punk!” brings together Native American, and non-Native critical works, into an artistic dialogue for the mutual understanding and acknowledgment of the dynamics of contemporary Native American representation(s).

Dr Alan Lechusza Aquallo is an Associate Professor of American Indian Studies/American Studies at Palomar College. He teaches courses in American Indian culture, history, and the expressive arts. Dr Aquallo has authored a number of articles on the history and development of Native American Hip Hop, Rock, and Punk Rock, and continues to author articles on critical issues related to the socio-political equity and sovereignty for Native Peoples, as expressed and narrated within resistant politics.





Samuel Manzoni
Universität Zürich

Iconography Propaganda in Soviet Russia

Musical A few years after the introduction of socialist realism in the arts, that was best characterised by elements of watch words, accessibility, the spirit of the people and the spirit of the party, the music field remained a more difficult medium in which to work, since there is nothing inherently realistic in the musical composition. The prescribed method underwent frequent changes as it followed the party line. At all times, the going current description was proclaimed to be permanent, rooted in Marxism-Leninism, and the official line. At its worst, socialist realism was falsely high-brow, and cliché-ridden. Its heroes were pure, patriotic and loyal; it featured the leaders of party and state, foremost of which was Joseph Stalin. Such was the overwhelming model in the years after the Second World War, when Andrei Zhdanov reigned as party chief of ideology and culture. The propaganda posters of the time aimed to boost and embrace the Soviet aesthetic, in order to defeat Western decadence and capitalism. This present report aims to analyse the posters of the “anti-Western political campaign of the 30s.” In one example, the way in which an ordinary person could become someone extraordinary by playing the violin, is central to the visual concept – and if they showed promise they would get plenty of support and encouragement from the state. Thus, in many respects, the violin became, in Soviet times, an instrument not only of music but also of equality of opportunity. In the second example, an Uzbek girl plays the violin whilst the shadow of Beethoven looks on, because in Soviet Russia, Beethoven depicted a fertile ground on which to build the new musical language, able to lift the “heroic” spirit to fight the dreaded ideological abandonment of Western culture.

Dr Samuel Manzoni was a student in the Department of Music and Performing Arts at the University of Bologna (Italy). After having completed his undergraduate studies with a short thesis on the idea of the sublime in eighteenth- and nineteenth-century music, for his Master’s degree he focused his research on Ivan Ivanovich Sollertinsky, an outstanding Russian music critic and musicologist, and friend of Dmitri Shostakovich. Its outcome was a ‘tesi magistrale’ (2010) based upon original sources, completed after a long stay in Moscow. Dr Manzoni has given papers at several international conferences on Mahler, and on Soviet symphonism. Manzoni’s papers on Sollertinsky deal with his engagement on the topic of European symphonism. He is currently a PhD candidate at the University of Zurich.

Claire McGinn

University of York

***“The use of boulders is not compulsory”:
Baltic Music Iconography and the Rebirth of “Brand Estonia”***

Boris Groys’ characterisation of the artistic landscape of post-communist countries suggests: “What now emerges is a project of erasure of the remnants, the leftovers of communism, with the goal of building capitalism, or building national identity. [...] [T]o move on means, in fact, to go back [...] to the national cultural identity before it was repressed and distorted by communism. Here the question emerges, of course, how far they have to go back...” The liberation of the Baltic States from Soviet control is closely linked in popular and scholarly discourse to singing, and to ancient indigenous culture. Of Estonian composer Veljo Tormis it has been said that, “there was such love for this man, such reverence for what he has done for our people culturally, that he could have led us anywhere – even started a revolt against the authorities – and we would have followed him.” As in countless other places, then, folklore (or a particular reimagining of the same), and music, are seen as having been fundamental to the formation and preservation of a national/geocultural identity for Estonia. This set of images and ideas has found its way to an enthusiastic international audience, in part through popular Baltic art music. So how has the broader brand identity of this music (typified by the rhetorical aura surrounding Arvo Pärt, Veljo Tormis, Peteris Vasks, and others) become so distinctive, and been so apparently different, around the turn of the century, from the imagery or aesthetic of other so-called “transition” countries? The answer(s) seem to be tangled up with the 2002 launch of a newly-fashioned and now publicly available “national brand” design guide, and with Estonia’s categorical and allegedly unparalleled post-communist rejection of history, and erasure of the “dialectical ruins” of Soviet modernity and/or modernism – its structures, institutions, aesthetics, and ideals. We all try to sell ourselves in some way. But imagine inventing an image for a whole country? What would it look like? Where would the ideas come from? How would it take root? In 2002, Estonia’s government employed a British marketing company to rebrand newly-independent Estonia. Based largely on hearsay, this project took existing assumptions about the country, rejecting associations with poverty, communism, or Eastern-ness and emphasising tropes like Northern, ecological, digital, and fresh: a clean, aggressively neoliberal slate for investors, and a budget Finland for tourists (boasting slogans like “Nordic with a Twist”). The kind of “historical deafness” that characterises Brand Estonia was described as a central facet of postmodernism by Jameson in the 80s; it sits here alongside aggressively neoliberal policies and a push toward globalisation so strong that the desired new media image of the country

became floating, dematerialised, virtual: you can be an “e-resident” of Estonia from anywhere in the world. The brand’s visuals look very similar to the marketing imagery of music by popular Baltic composers – unsurprising, perhaps, since the designers drew on existing discourses, and since commercial success understandably perpetuates trends. But when outsiders consume this package, are “we” aware of its significance? In fact, much writing on these musics regurgitates stereotypes without question.

Claire McGinn completed an MA at the University of York in 2015, funded by the York Masters Opportunity Scholarship. Her PhD, supervised at York by Dr Tim Howell and funded by WROCAH, focuses on Baltic art musics from approximately the last half-century, exploring – among other issues – the widespread conviction that it has long since been time to question the application of the “post-socialist” category as an interpretive paradigm. This work explores the significance of what kinds of Baltic art music are represented in English-language discourse, and how they are represented, addressing related concepts of gaze, export, and historiography.

Erin McHugh →

Panel: Robert Crowe, Anna Maria Barry, Erin McHugh, p. 87-89

Carina Nandlal

University of Melbourne

“Please Resist Me” – Luka Lesson and Identity Politics in Australian Hip Hop

In a mainstream culture that typically marginalises immigrants and Indigenous people, the emergence in the Australian music scene of spoken word poetry and Hip Hop, has provided a space for alternative voices, and differing narratives, on what it means to be Australian. Focused especially on questions of race and whiteness, Australian Hip Hop calls into question the white solipsism deployed by nationalist narratives. In this paper, I will explore an example of the work of Hip Hop artist and poet Luka Lesson. The visual content, spoken word style, and powerful lyrics of Lesson’s “Please resist me,” combine to astutely examine questions of racial identity in Australia. In a global context, where strident nationalism is shaping cultural identity, Lesson’s work articulates how Hip Hop provides a space to question race in contemporary Australia.

Carina Nandlal completed a PhD thesis in 2015, on the topic of Picasso as designer for the *Ballets Russes* (1917-1920). A key part of this work is the examination of Picasso's relationships and collaborations with key modernist composers: Erik Satie, Manuel de Falla and Igor Stravinsky. She has published on this topic, and currently works at the University of Melbourne.

Carina Nandlal

University of Melbourne

Goya's "El Pelele": Picasso and the Ballets Russes, Creating a New Vision of Spain

The Three Cornered Hat was the second ballet collaboration between Picasso and members of the Ballets Russes. When it premiered in London in 1919, it was a stunning critical and popular success. Deploying elements of Spanish dance, music and design, Picasso and his chief collaborator, Manuel de Falla, deftly re-evaluated contemporary debates about Spanish identity politics in the twentieth century. In this paper, I will examine the use of Goya's painting *El Pelele* in the Finale of this ballet. Picasso and Falla astutely appropriate this image, and reimagine it on the ballet stage. Taking an historical image and setting it to a modernist score and design, and having it enacted by dancers on the stage, is a bold statement, signalling that Picasso and Falla saw themselves as inheritors of the legacy of Goya. On the surface, the balletic use of this image deploys a carnivalesque inversion to critique authority. However, by layering this image into the fabric of the ballet, the collaborators problematise the historical use of images for contemporary political purposes. This paper will examine the political and social implications of using Goya's image in *The Three Cornered Hat* finale.

Joe Nelson

University of Minnesota

***Mad Tom, The Wild Man, and the Visual Embodiment
of Bethlem Asylum's Sonic Identity***

Representations of madness in seventeenth- and eighteenth-century London were indelibly bound up with Bethlem Hospital, and especially with one of the most notorious characters associated with the asylum: Poor Tom o' Bedlam. Poor Tom, or Mad Tom, became an archetype for madmen, linking Bethlem's soundscape with other sonic environments of social and political disorder, and leaving us with clues as to the sonic environment inside Bethlem and its surrounding neighbourhood. This paper examines the representations of Mad Tom in the mid-century broadside ballad "A New Mad Tom" and the information about the sonic environment in and around Bethlem asylum that it communicates. Amongst the important evidence in these images are the association of Mad Tom with the supernatural via the use of medieval Wild Man iconography and astrological imagery. I compare the images of that ballad with the woodcut stamps of other broadside ballads that mention Tom, written on related subjects that show the concatenation of Mad Tom and bedlamites with rural entertainments such as the Morris Dance, and with supernatural characters such as Robin Goodfellow. I then discuss these depictions of the infamous bedlamite Tom in the context of London's urban soundscape, the demographic and geographic shifts after the Great Fire of 1666, and the use of madmen, and the mentally ill, as metaphors for social and political disruption. While the music of "A New Mad Tom" and other bedlamite ballads provide some clues as to the kind of sonic disorder associated with Bethlem asylum, the woodcut images also offer clues as to the attitudes held by early modern Londoners toward the asylum and its residents. This offers further insight into how these attitudes influenced, or were influenced by, the class and demographic associations of Bishopsgate and Moorfields.

Joe Nelson is currently a Ph.D. candidate in Musicology, with a graduate minor in Cultural Studies and Comparative Literature at the University of Minnesota, where he works with Dr Kelley Harness. He holds an M.A. in Musicology from the University of Minnesota, a M.M. in Vocal Performance from the Chicago College of the Performing Arts, and a B.A. with a double major in Music and Gender Studies from Lawrence University. His dissertation focuses on the relationship between musical representations of madness and sonic environments of madhouses in seventeenth-century London, and the use of madmen as metaphors for political and social disorder.

Alessandra Palidda

Cardiff University

Bringing Theatre to the Masses: Sonzogno's "Il teatro illustrato"

Few figures have played such active and complex roles in the cultural history of nineteenth-century Italy as the publisher, impresario and musical theatre patron Edoardo Sonzogno (1836-1920). A strong supporter of the Milanese Scapigliati, Sonzogno built a thriving commercial empire that also directly served the purpose of cultural dissemination and democratisation in newly unified Italy. Within this project, illustration played a paramount role, and featured in all cultural products realised by the casa Sonzogno, both in books, and in periodical publications. Given his extraordinary involvement in the theatrical field, Sonzogno's periodicals, devoted to the musico-theatrical sphere, represent a particularly interesting object of study. On the one hand, these products constitute a valuable source of information on the contemporary musical world; on the other, they document Sonzogno's struggle in democratising music and musical theatre, by bringing them closer to the masses, a struggle that can be also observed through many of his other activities. The paper will focus on the particular case study of *Il teatro illustrato*, a periodical published in Milan between 1880 and 1892 with the purpose of offering information about contemporary theatres and composers, and of documenting coeval musical life. Using primary sources coming from Milanese archives, the paper will discuss the periodical's pedagogical and political discourse, analysing its structure and content, its role within Sonzogno's wider project, and its references to contemporary cultural, commercial and political mechanisms.

Dr Alessandra Palidda holds a BMus Singing from the Conservatoire of Milan, a BA and MA in Musicology from the University of Milan, and a PhD Historical Musicology from Cardiff University, where she carried out a research project on music and society in Austrian and Napoleonic Milan under the supervision of Prof Wyn Jones. She is currently a teacher at Cardiff University, School of Music, where she teaches History of Italian Opera and Musical Dramaturgy, and at the School of Modern Languages where she is a Tutor in Italian. Palidda has intensely disseminated her research through conferences and publications, including the 2015 RIDIM and BSECS conferences in Columbus, OH, and Oxford, respectively. She has published articles and book chapters with Brepols and Routledge, and book reviews with H-France and the *Rivista Italiana di Musicologia*.

Eva Paulová

Národní muzeum, Praha (National Museum, Prague)

Caricatures by Hugo Boettinger in the Struggle over Musical Culture in Czechoslovakia after 1918

Under the Habsburg monarchy, the Czech nation had been subjected to linguistic and political repression. The Czech National Revival was a continuous process until the establishment of the independent Czechoslovak Republic in 1918, coming after the disintegration of Austria-Hungary at the end of the First World War. This revival encompassed the Czechs' national, linguistic, and political emancipation; culture – as well music and the fine arts – played an important role in all of these efforts. In the nineteenth century, two extraordinary figures of worldwide importance contributed to shaping the music of the Czech nation: the composers Bedřich Smetana (1824-1884), and Antonín Dvořák (1841-1904). Despite their differing backgrounds and musical styles, they held each other in respect, but the same cannot be said of their successors and proponents. In the early twentieth century, the two camps engaged in polemics over which composer was more “Czech,” whose music was more “progressive,” and who was of greater importance. On the side of those favouring Smetana's pre-eminence, especially regarding his operas, the chief partisan was the aesthetician and musicologist Zdeněk Nejedlý (1878-1962), who carried over his animosity to Dvořák's son-in-law, the composer and violinist Josef Suk (1874-1935), who was a member of the great Czech Quartet. Both sides waged a battle of artistic, political, and journalistic polemics, and caricature played a part in this. Over time, the dispute was quite illogically appropriated for the struggle between the political Left and Right, when some of Smetana's adherents began to associate themselves with politics of a socialist and, eventually, a communist orientation, exchanging their folk ideology for social theory. After the Second World War, the communist regime used the dispute for the purposes of propaganda, when Nejedlý became the Minister of Culture and Education, and his influence over Czech musicology was felt until the 1980s. The painter and caricaturist Hugo Boettinger (1880-1934) was a friend of Josef Suk, and Boettinger used musical iconography to take sides with Suk. Boettinger was best known as a portraitist and as a painter of dancers' movements, and of youth (he was in contact with the school of expressive dance of Dalcroze and Laban). He was adroit at making drawings that often depicted specific movements of musicians, and he also regularly published caricatures, many with his own texts. After 1918, he fully employed his artistry in defence of his musical friends Josef Suk and the Czech Quartet, against whom Nejedlý had levelled unjust public accusations of pro-Austrian activity during the war. He drew about fifty pictures, many of which had humorously combative texts employing devices of wordplay such as homonyms.

The artist showed these drawings at exhibitions and had them published in newspapers and journals. He also actively supported his friends before a court of honour held by the resistance organisation “Maffie,” which fully vindicated the accused. He also continued to support recognition for the works of Dvořák, which he loved just as much as the music of Smetana. The drawings were highly confrontational, and their publication was impossible during the era of the communist regime from 1945 to 1989. They represent a unique collection of sources wherein musical iconography became a means of engaging in polemics over art criticism, and is used as a weapon for the waging of a political struggle.

Eva Paulová is a graduate of the Faculty of Arts at Charles University, where she studied art theory and history, and she has been employed at the National Museum – Czech Museum of Music in Prague since 1986, as Chief Curator of the collections. She is in charge of the largest collection of musical iconography in the Czech Republic, and her research focuses on musical iconography, largely on drawings and caricatures, and on historical photography through the year 1918. She has also devoted herself to studying the preservation and restoration of paper and photographs. She is the author and co-author of a number of exhibition projects focusing on music, and of studies on musical iconography.

Georgia Petroudi

Ευρωπαϊκό Πανεπιστήμιο Κύπρου (European University Cyprus)

Musical, Cultural and National Identity via Imagery: The Case of Solon Michaelides

In Cyprus, the historical developments of its modern history are deeply interweaved with the evolution and direction of its western musical culture. Political upheavals and war conflict proved detrimental to the establishment of musical culture, with the generation of composers of the twentieth century – the first stream of composers educated in the western musical system – deeply affected by the island’s political establishment, political conditions, and wars. Moreover, the struggle for the attainment of a national identity, and the sense of the nation that came with the newly established Republic, were depicted in the creative product of the period. One composer caught up in this process was Solon Michaelides, whose music expressed these crucial moments of modern history, via the use of text, folkloric, and other elements, covering the most important historical bookmarks, thus expressing the feeling of the people. These landmarks of his compositional career, along with the composer’s

association with the people, and the gradual acceptance of him as a national composer, bear testimonial in a small but significant amount of images.

Georgia Petroudi holds a doctoral degree in Historical Musicology from the University of Sheffield. She began her studies at Wittenberg University, United States, and earned a Bachelor in Music in Piano and Oboe Performance. During her studies in the States, she gave several recitals, and participated as a finalist, and earned prizes, at international piano competitions. She currently holds the post of Assistant Professor at European University Cyprus. Her research interests include investigating the process of revisions, and alterations in compositions, issues that relate to the revising process, such as creativity and politics, Cypriot composers, and Mediterranean Music. Georgia has presented her work at international conferences, and has published relevant papers in journals.

George Pioustin

अम्बेडकर विश्वविद्यालय, दिल्ली (Ambedkar University Delhi)

Music Iconography in Sacred Art of the Syrian Christians of Malabar

This paper focuses on the study of music iconography in the Christian sacred architecture of Kerala, and thereby traces the history of musical traditions followed by the St. Thomas Christians – or Syrian Christians – of this region. The Syrian Christians are an indigenous community of Christians in the Indian state of Kerala. According to the Syrian church narrative, the Syrian Christians trace their origin to the apostolic work of St. Thomas in the first century C.E. The arrival of Vasco de Gama in 1498, along with the Portuguese missionaries, resulted in attempts to make the natives follow a unified Latin rite, which was to Europeanise the Malabar Christians. They introduced a Portuguese architectural style, with the wooden altars exhibiting colourful paintings and opulent carvings of angels playing European musical instruments, and images of European saints. How has this influenced the liturgical music traditions of the native Christians? How has this affected the oral traditions of the natives? How was music and image used as a tool to inflict the imperialist agenda? The study of music iconography in Christian churches in India is important not only for Christian music historians, but also for historians of music in India, to understand the decline of Syriac chanting traditions in Kerala, to trace the route of western instruments which plays a major role in today's Carnatic music, and to understand the impact of colonialism on the indigenous communities.

George Pioustin completed his Masters in Performance Studies from School of Culture and Creative Expressions, Ambedkar University Delhi (AUD). At present, he is working on a research project at AUD on “Music and Migration,” with a specific focus on the region around the Indian Ocean. Actively engaged with many cultural organisations, he is also a frequent contributor of articles on performance to leading national newspapers such as *The Hindu*. He has presented many research papers at both national and international level. A trained Carnatic vocalist, his research interests include Carnatic Music, Christian Performance Traditions, Ancient Indian Christianity, Mercantile History and Minority Studies. George is also the recipient of the Sahapedia-UNESCO Fellowship, 2017.

Yu-Shun Elisa Pong

靜宜大學 (Providence University, Taiwan)

Zen Enlightenment in John Cage's Late Music and Visual Arts

American composer John Cage (1912-1992) was an influential figure in musical, visual, and performing arts after World War II and, it has been claimed, as a forerunner of the western avant-garde in the artistic field. However, one of the crucial factors that contributed to his highly-acclaimed achievements comes from the East, namely, Zen enlightenment, which he mainly got from Japanese Zen Master D.T. Suzuki (1870-1966). Although it is commonly assumed that “4’33” is the first Zen-inspired work by John Cage, in fact, his music from his later years conveys Zen spirit perhaps even more. John Cage started to create visual artworks at the age of 66, and this activity lasted until his death. It is also well noted that Zen spirit in these works seems to be omnipresent. This study investigates the relationship between John Cage’s late musical and visual works, and Oriental Zen. Based on the study of Zen theory that originated from the Chinese and Japanese Buddhism tradition, the author defines the Zen spirit that was incorporated into the Chinese and Japanese Zen art works. After that, a selection of Cage’s music and visual works will be examined in the light of Zen spirit.

Yu-Shun Elisa Pong is Professor of the General Education Department and Director of Art Center in Providence University, Taichung, Taiwan. She was awarded Doctor of Musical Art from The City University of New York in 1995. Prof Pong has researched extensively into the arts from an interdisciplinary perspective. Published in Taiwan, her three academic books: *Art, Culture and Interdisciplinary Perspective: Enlightenment of Stravinsky’s Music* (2016), *Interdisciplinary Approach to Arts: Debussy’s Symbolism, Impressionism and Post-Impressionism*

(2011), and *Reciprocity as the Essence: Expressionism in Painting, Music and Dance* (2006) are highly acclaimed.

Chris Price

Canterbury Christ Church University

“Of catches we have nothing to say”: Subaltern Music in English Satirical Prints

That magisterial dismissal is typical: the catch is a diminutive English genre of unaccompanied vocal music that has always had a dubious reputation. Shakespeare’s Toby Belch sealed its fate in the tavern scene in *Twelfth Night* when he greeted the Fool with “Welcome, ass. Now let’s have a catch,” but it has been associated with (usually excessive) drinking since the thirteenth century. Thus was A.F.C. Kollmann able to dismiss it with those seven withering words in 1812. By the same token, the men who sang catches (this was almost certainly a solely male pastime) suffered from the same dreadful tarnishing of reputation; the disreputable association of rude songs and cheap alcohol, arguably, badly hindered the aspirational professionalisation of musicians for two or three centuries. Medical opinion supported this view: in 1834, Doctor Hamish MacNeish, in his PhD thesis “The Anatomy of Drunkenness,” confidently asserted that “men who are good singers are very apt to become drunkards.” Although such treatment is a little unfair to both the genre and the singers, this paper will not attempt a rehabilitation. In fact, the subaltern associations of the catch are crucial to its central point: it aims to show how English satirical caricaturists in the late eighteenth century capitalised on that poor reputation in their scathing treatment of the politicians of their day. In representing The Great And The Good as drunken catch singers, they placed them in a cultural context which immediately evoked associations which were, to say the least, less than flattering.

Chris Price is a Senior Lecturer at Canterbury Christ Church University and a Tenor Lay Clerk (gentleman singer) in the choir of Canterbury Cathedral. He has recently completed his PhD with Durham University on the Canterbury Catch Club, a musical society which met throughout the long nineteenth century in the city, which will shortly be published as a book by Cambridge Scholars Publishing. He has also edited a book of catches and glees from the Canterbury Collection, entitled “As Thomas Was Cudgell’d One Day by his Wife.” He has given conference papers on this and related subjects throughout the UK and further afield, in Venice, St Petersburg, Xi’an and Hong Kong.

Laura Stanfield Prichard

Harvard University Libraries

***Slavic Musical Resistance and Resilience:
Cold War Contemporaries of the “Prague Spring” (1968)***

Cold War propaganda has incorrectly characterised musical life “under Hammer and Sickle”, as courageous dissidents struggling under conformism and communism. It overlooks the gradual broadening in scope of acceptable visual art and music in the mid-1960s which in turn led to a highly specific and rich artistic atmosphere inspired by political events and avant-garde breakthroughs around 1968.

Celebrated Russian theatre director Yuri Lyubimov (banned in the 1980s), and pianist Aleksei Lyubimov (founder of the ground-breaking “Music - 20th century” ensemble in 1968), wove bold avant-garde music into their plays, set designs, and concerts. Conservatory graduates such as the Azerbaijani Faraj Garayev (1943-) began to model their first major works on European avant-garde composers such as Webern and Stockhausen. Some young Russian composers such as Edison Denisov (who set the Russian futurist Khlebnikov), and Sofia Gubaidulina (in cantatas based on Akhmatova and scores for Soviet films), were black-listed in the 1970s, due in part to their compositions of the late 1960s. Major avant-garde operas were lauded or suppressed based on their texts, rather than on musical style: *The Passenger*, a 1968 opera with two simultaneous plots (one set in Auschwitz) by Shostakovich’s disciple Mieczysław Weinberg, was never performed in the USSR, but has been recently acclaimed throughout Europe. “People’s Artist” Avet Terterian’s *The Flaming Ring*, celebrated the 50th anniversary of the October revolution with flashes of minimalism, twelve-tone dissonance, and Armenian poetry (1967-68); his *Pop Song* (1968) and Dadaist-inspired symphonies still await their first recordings. Some Eastern European avant-garde composers and artists, banned in their own countries, turned history into ground-breaking art, and inspired a generation of American composers. Polish composer Krzysztof Penderecki’s late-1960s series of avant-garde choral works were the first sacred music performed in concert in Communist Poland (and later featured in *The Shining*): his experiments with graphic musical notation showed a resurgence in interest in Dadaist/Futurist typography, and contemporary trends in Western musical scores. Czech composer Karel Husa, who led Cornell’s Music Composition Department from 1954-1992, won the 1969 Pulitzer Prize after composing his *Music for Prague 1968*, a response to the tragic events of the Prague Spring movement and the Soviet invasion of Czechoslovakia.

Laura Stanfield Prichard is a Visiting Researcher at Harvard, and the Principal Pre-Concert Speaker for Boston Baroque, and for Berkshire Choral International. Since 1996, she has lectured regularly for the Chicago Symphony, San Francisco Symphony, and San Francisco Opera. She was the Assistant Conductor of the Grammy-winning San Francisco Symphony Chorus, and her 20 years of college teaching include seminars in music, dance, and art history in the Boston and San Francisco areas. Recent speaking invitations include Oxford, Goldsmiths College (University of London), NYU, and Indiana University. She was nominated for the AMS's 2017 Prize for Best Scholarly Writing on Jewish Music, and was a finalist for the 2015 Pauline Alderman Award for outstanding writing on women and music.

Debra Pring

Association RldIM

***You Can Take the Rat out of the Ghetto...Urban Art and its Journey
from Street to Gallery***

In 2014, British critic, Lawrence Alloway, insisted that “the future belonged to ‘mass art’,” and that “mass art” is “urban and democratic.” The most obvious surfaces for such designs and texts are the streets, which provide an almost limitless and changing landscape, and the all-pervasive method of creation seems to be graffiti. There are what could be termed “graffiti” to be found worldwide, across many cultures, and over millennia, with some early examples to be seen in Ancient Greece, Ancient Egypt, and throughout the Roman Empire. However, such markings did not really garner much interest amongst creators or viewers outside their immediate audience prior to the twentieth century. Current thought that the streets of the city provide “an infinitely complex accumulation of signs,” when added to the ownership of the streets by a culture not concerned with the ideals of high art other than to reject them, has naturally lead to graffiti being the perfect vehicle for expression of counter-culture, anti-establishmentism, satire, and social and political ideals. And on the streets it may have remained, until the emergence in the 1960s of gallery-based Pop Art, that provided a framework for bringing the worlds of “high” and “mass” culture closer together. And, as with tattoo, found art, and performance art, for example, graffiti is mired now in the conflict of where it is/should be on the continuum of art ideals. In this paper, my aim is to open a debate as to when visual counter-culture and its subject matter becomes high art – if indeed it does or should. The sources used within the paper major on interviews and collaborative projects with current graffiti artists and galleries in South East London.

Debra Pring was awarded her PhD from Goldsmiths College, University of London, in 2009, for her research into the role of music in Dutch Golden Age art. Since then, she has spoken at many international conferences, as well as performing as a professional recorder player. She is particularly interested in the ontology of the artwork, and in contributing to the promotion of transdisciplinary scholarship. Her active research projects include tattoo culture, and music and dance in Japanese manga & animé, as well as the contribution of the performing arts to the worldwide social impact of trading card games (e.g. Pokémon, Magic the Gathering, etc.) She works as an Editor, and is Executive Director of Association RiDIM.

Tijana Popović Mladjenović → Igor Radeta

Igor Radeta & Tijana Popović Mladjenović

Универзитет уметности у Београду (University of Arts in Belgrade)

Reflexive Dialectics Between Music and Image in “Baraka & Samsara”

Ron Frickie’s documentary movies *Baraka* (1992), and *Samsara* (2011), display a wide range of audio-visual sensations. Both movies belong to a very rare type in filmography, in a so-called www-world without words. Exclusion of text radically changes our way of thinking not only about the questions relating to scenario/plot. This phenomenon epitomises an (film) image as an specific absolute.

Reflexivity, and the dialectical nature of relationships created amongst music and image, raise several theoretical proposals and inquires into:

1. Worldly existence in archetypal pictures.
2. Music from the frame, outside it, and blended cases.
3. Soundtrack as accompaniment, counterpoint, representation, symbol, identity, dramatic vehicle, etc.
4. Question of media borders.
5. Association with political movements/systems.
6. Music as an organic ontological agency.
7. Recreation of “nation” and “people”.
8. Difference and authenticity achieved through music and imagery.
9. Chest of symbols – *musimage* as a complex essential symbol.

10. The iconography of music and spiritual identity.
11. Attached quality: frame being invested with sonic properties & soundtrack being able to summon an image to memory.

Our conclusive remarks will be restricted to a general insights as well as to hypotheses stemming from the empirical and musicological analysis of the soundtrack.

Igor Radeta, PhD candidate, musicologist, is a Teaching Associate at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. He graduated on Ravel's *Gaspard de la Nuit*, under the mentorship of Tijana Popović Mladjenović. He has participated at symposiums, congresses and scientific meetings (Cracow, Belgrade, Ljubljana, Banja Luka, Novi Sad etc.). His book, *Semiotic analysis of a narrative in a cycle Gaspard de la Nuit by Maurice Ravel*, was published in 2011.

Tijana Popović Mladjenović, PhD, musicologist, is a Full-time Professor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. She specialised in contemporary French music at the University of Paris IV Sorbonne. Her main research interests include the history of music of the *fin de siècle*, contemporary music, aesthetics and philosophy of music, and issues concerning thinking in music. She is author of six books. She has participated in numerous conferences, and has contributed to musicological journals and monographic publications. She has contributed to the *Grove Dictionary of Music and Musicians*, *Grove Music Online*, and *MGG*.

Megan Elizabeth Robbins
Northwestern University

***Orchestral Musicians in the Cultural Resistance Movement
During the Siege of Sarajevo***

Images of musicians who risked their lives by performing publicly in ruins, and amidst shelling and sniper fire during the siege of Sarajevo, were viewed worldwide, and served as a crucial element of a cultural resistance movement against the Bosnian War. After Bosnia and Herzegovina declared independence from Yugoslavia in March of 1992, Sarajevo was besieged by the Yugoslav and Bosnian-Serb armies until February 1996. Civilians, and civilian institutions, were attacked from the surrounding hills, leaving the city in ruins; more than 10,000 people were killed, including more than 500 children. During the siege of Sarajevo, many

civilians held hostage in the city engaged in cultural resistance against hatred and violence, appealing for international intervention. Acts of cultural resistance included the hosting of academic conferences, the publication of black humour, the invention of new devices for heating and cooking, a “Miss Sarajevo” beauty pageant, and theatrical productions. Music especially was used in besieged Sarajevo as a means of cultural resistance, and orchestral musicians were visible and active members of the movement. The first documented concert in besieged Sarajevo was performed by pianist Esmā Pašić on July 9th, 1992, in the grenade-destroyed concert hall of the Sarajevo Music High School. After that, more than 2000 concerts were organised and performed in Sarajevo under siege, by a variety of music institutions and cultural-educational societies. The Sarajevo Philharmonic continued their operations, rehearsing in basements by candlelight and performing approximately 60 concerts during the five-year siege. Images of the orchestra drew international attention when they joined the chorus of the National Theatre to give a televised performance of Mozart’s *Requiem* in the ruins of the City Hall on June 19, 1994, with Zubin Mehta conducting. Cellist Vedran Smailović also performed in the ruins of City Hall; this image is perhaps the most well-known photograph from the Bosnian War. He first garnered international attention when he memorialised twenty-two victims of a marketplace shelling by performing outdoors daily for twenty-two days. The considerable international attention given to the musical performances in besieged Sarajevo humanised Sarajevo’s civilian victims, and led to appeals for international intervention to stop the violence in Bosnia and Herzegovina. It is debatable whether the international sympathy toward Sarajevo’s musicians directly lead to conflict resolution. However, international media coverage of Sarajevo’s musical activities since 1992 also inspired a worldwide production of academic and artistic works that promote music as a facilitator of dialogue and tolerance. Smailović’s story was woven into author Steven Galloway’s internationally best-selling novel *The Cellist of Sarajevo*, published in 2008. Smailović’s story was also adapted into a children’s story, *Echoes from the Square*, published in 1998 by Elizabeth Wellburn. The composer David Wilde wrote a piece for solo cello, *The Cellist of Sarajevo*, which was performed and recorded by Yo-Yo Ma. By continuing to perform throughout the 1,425 day siege of their city, musicians in Sarajevo provided a soundtrack to a cultural resistance movement against the violence of the Bosnian War. As their images and stories were captured by the international media, Sarajevo’s musicians made an audible appeal to end the interethnic violence following the breakup of Yugoslavia.

Dr Megan Elizabeth Robbins is a Chicago-based academic, educator, and oboist. She served as principal oboist of the Sarajevo Philharmonic Orchestra from 2011-2017. With support from the Bosnian-Herzegovinian American Academy of Arts and Sciences, Dr Robbins completed her dissertation “Intercultural Exchange and Cultural Resistance in Sarajevo’s Classical

Music Institutions: A Recent History of Art Music in Sarajevo” and received a Doctorate in Musical Arts with honours from Northwestern University in 2014. Dr Robbins is currently an instructor of oboe at The People’s Music School of Chicago.

Johanna Selleck

University of Melbourne

***“Australian Bush Songs” as Multimodal Discourse:
The Remarkable Collaboration of Ida Rentoul Outhwaite, Annie Rentoul,
and Georgette Peterson***

In the early decades of the twentieth century, Melbourne was a city undergoing enormous political, social, and cultural, transformation. Within this volatile melting pot, three women pursued their respective arts in close collaboration, to produce a remarkable series of children’s songs on themes of the Australian bush. The renowned illustrator Ida Rentoul Outhwaite (1888-1960), her sister, the writer Annie Rattray Rentoul (1882-1978), and composer Georgette Peterson (1863-1947), published a series of books, including at least 28 reprints that appeared over a period of approximately 30 years, beginning with a launch at the historic Women’s Work Exhibition, in Melbourne in 1907. The unique and artful combination of images, text, and music, contained in these publications, provides fertile ground for exploration of aspects of multimodal discourse, and the broad social implications of this. The discussion draws upon ideas about the iconography of music and identity, authenticity, and difference. Thus a wide theoretical framework is necessitated, covering theory of mind, literary theory, semiotics, psychoanalytic, and feminist approaches, with the work of writers such as Bruno Bettelheim, Roland Barthes, Lawrence Sipe, Perry Nodelman, and Caitlin Campbell, forming the backdrop. Through this analysis, it becomes apparent that great insight into society can be gleaned, as well as better understanding of the role, nature, and interaction of these particular art forms. Furthermore, a thorough evaluation of the work of each of these women is made possible – unhindered by the devaluation that is sometimes associated with writing for children.

Johanna Selleck is a composer, flautist, and musicologist. In 2006, she completed a PhD in composition at the University of Melbourne and is currently an honorary fellow at the university. Her compositions have been performed by some of the most internationally-renowned performers and ensembles, including the Melbourne Symphony Orchestra and the Israel Chamber Symphony. Concerts include Malta (2004), Israel (2012), Singapore (2013),

Vietnam (2016), and Japan, Hong Kong, New York, and Seattle (2017). Her recordings appear on the labels of Tall Poppies, Move Records, and Navona (USA). Her music is published by Reed Music, Lyrebird Press, and the Australian Music Centre. Her research has been published by Cambridge Scholars Press, and by Lexington Books, and appears in journals including *Australasian Music Research and Context*.

Avia Shemesh

האוניברסיטה העברית בירושלים (The Hebrew University of Jerusalem)

Resounding Image – Musical Performance in the Romanesque Sculpted Programmes of Santiago de Compostela

The striking twelfth-century Pórtico de la Gloria, the western portal of the Cathedral of Santiago de Compostela in north-western Spain, provides one of the best documentations of the use of musical instruments from the period. The 24 Elders of the Apocalypse, holding phials and musical instruments, dominate the portal from the archivolt above Christ in Glory in the central tympanum. This depiction was the climax of an extensive tradition of portraying the musical Elders on church portals throughout the pilgrimage routes leading to Santiago de Compostela. The recurring theme of the Elders of the Apocalypse underscores the connections between sites along the routes, whilst also reflecting the musical world of the period. The depiction of the musical Elders is based on the text of Apoc. 5:8-9, where the Elders sing their “new song” of praise, whilst holding phials and “citharas.” The Elders of the Pórtico de la Gloria, however, are depicted holding a variety of instruments, a departure from the text, and from earlier representations of the scene. Though generally in accordance with the traditional interpretation of the “cithara” as a string instrument, the Elders of the pilgrimage routes have transformed into a veritable musical ensemble. The choice for depicting these instruments is intriguing, since instruments were not included in any liturgical service, and at times were even shunned inside the church at all. Their numerous appearances in marginal sculpture during this period indicate that they were used in everyday activities, and for entertainment. The twelfth-century Codex Calixtinus lists a variety of instruments similar to the ones of the Elders of the Pórtico de la Gloria when describing a night vigil held by believers in that very Cathedral, praying and accompanying themselves with music. Nonetheless, the image of the Elders and their instruments was not only a reflection of everyday music for the common believer. The theme was also part of the message of Christian faith and redemption that was embedded in the sculpted portals. The

instruments provided a wealth of symbolic meanings that enhanced the message of the portals: triangular instruments signified the trinity, string instruments the flesh of Christ stretched on the wooden cross, and so on. The theme of the Elders borrowed simultaneously from the religious world of scripture and exegesis on the one hand, and from the earthly day to day world on the other. The creators of the portals utilised this image to induce within the viewer a multi-sensory experience, relying on familiar sights and sounds, but also knowledge of scripture and exegesis. The portals were thus able to appeal to the wide variety of audiences that entered the pilgrimage churches. In this paper I will present the possible motivations for using the theme of the musical Elders of the Apocalypse along the routes, and in particular in Santiago de Compostela Cathedral. I will then discuss the introduction of the figures of the Elders of the Pórtico de la Gloria into the Archbishop's Palace in Santiago, where they were incorporated into the lavish sculpted programme of a celestial feast as entertainment-musicians. The prominence of the musical theme in these two central sites of distinctly different functions illuminates the ways in which music and musicians were perceived during this period, as well as the ways in which artists utilised the musical image in order to communicate different ideas.

Avia Shemesh is writing her PhD in the Art History Department of the Hebrew University in Jerusalem. She is conducting her research under the supervision of Prof Sarit Shalev-Eyni, focusing on musical depictions on the Romanesque pilgrimage routes to Santiago de Compostela in Spain. She is currently a member of the research group "Liturgy in Arts," within the Mandel Scholion Research Center. Avia completed her MA thesis, titled "The Musical Elders of the Apocalypse: a Case Study in the Joining of the Heavenly and Earthly through the Depiction of Musical Instruments" in the Hebrew University. As part of her PhD studies, she spent a semester at the Complutense University in Madrid, researching organology and Hispanic musical iconography under the supervision of Prof Cristina Bordas Ibáñez.

Christopher J. Smith
Texas Tech University

***Movement Revolutions:
Street Music and Dance as Political Discourse in American Cultural History***

In North American popular culture and public spaces, the moving body has been a tool of subaltern resistance, with particularly rich roots in African American communities, and a

means to push back against hegemonic enclosure of contested public spaces. In street dance, working-class theatre, and the movie soundstage, to dance in “akimbo” fashion, with bent limbs and tilted pelvis – to create visual and/or sounding “noise” – was to subtly resist Eurocentric aesthetics of deportment. As a result, for more than 500 years, vernacular music and dance have been employed in the Americas as embodied political discourse. But the analysis of dance movement and sound in the pre-electronic era mandates the use of indirect sources – of notation, prose description, and visual iconography – and of methods to recover movement and sound from these static images; at the same time, analysis of more recent performances’ political content is greatly enriched through an understanding of the movement traditions upon which they signify. In this presentation, drawing on a large-scale investigation of New World public dance as anti-hegemonic political discourse, and employing examples from four centuries – eighteenth- and nineteenth-century watercolours, engravings, and prose description; twentieth- and twenty-first-century still photography, and film – I will situate anonymous Jamaican creoles, blackface minstrels, the chanteuse Josephine Baker, the films of Spike Lee, and the early 1980s hip hop complex. I conclude with a model for analysing street music and dance, across diverse media, as subaltern political resistance.

Christopher J. Smith is Professor, Chair of Musicology, and Director of the Vernacular Music Center at the Texas Tech University School of Music. His research interests are in African-American Music, twentieth-century Music, Irish traditional music and other vernaculars, improvisation, music and politics, and historical performance. His monograph *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Illinois) was the winner of the Irving Lowens Award from the Society for American Music.

Edvardas Šumila

Lietuvos edukologijos universitetas
(Lithuanian University of Educational Sciences)

Visual Revelations of Politics in the Musical Works of Johannes Kreidler

This paper is an attempt to investigate the relation between aesthetics and politics, under the conditions of neoliberalism. According to Theodor W. Adorno “the truth-content” of the artwork can be shown only by philosophical reflection and this is, roughly, how he justifies his aesthetics (Adorno, *Aesthetic Theory*). Whilst looking to the concept of “committed art,” we try to connect it with ideas that are manifest in the contemporary political paradigm,

as well as in the work of Johannes Kreidler. Whilst his work is compositional in its nature, it is also inseparable from visual connotations. According to Frederic Jameson, in order to grasp the social and political agenda in culture, we need to be able to establish a “cognitive map,” which would help us to make sense of the data that were produced under conditions of neoliberalism, and the empirical connection to it is difficult to comprehend (Jameson, “Cognitive Mapping”). The conceptual approach of Johannes Kreidler gives us an ability to look to the contemporary social and political discourses. A piece called “Charts music” is a good illustration of the matter; the declining stock market charts are used as both – sound and visual material to compose the piece, and it is juxtaposed with the results of ridiculously childish music production software by Microsoft. Analysis of this work was attempted in another paper. However, there are a works that take a similar approach in a variety of ways, and can reveal different things. The principal aim of this paper is an attempt to look at different works of art, and especially the oeuvre of Johannes Kreidler, that may correspond to the problems raised by the theoretical background mentioned above, where the collision of visual and sonic experience leads us to different forms of social and political criticism.

Edvardas Šumila studied musicology at Lithuanian Academy of Music and Theatre, Vilnius (2011-2014), and social and political critique (critical theory and political philosophy) in Vytautas Magnus University (Kaunas, 2014-2016). In 2015, he studied at University of Helsinki as an exchange student. His scholarly publications were published in scientific journals *Ars et praxis* (Vilnius), *Lietuvos muzikologija* (Vilnius) and *Opera musicologica* (St. Petersburg). In 2013, Edvardas won 1st prize in an international musicology competition “Interdisciplinary Studies in Music” (Vilnius), organised by the International Musicological Society, amongst other institutions (Jury: Lydia Goehr (Chair), Boris Gasparov et al.).

Arabella Tenniswood-Harvey

University of Tasmania

FashionFriday: Lang Lang's Visual Marketing

This paper will examine the self-fashioning, construction of identities and cultivation of fan interaction that lies at the heart of Lang Lang's strategic use of visual media, and of social media platforms such as Instagram. Using Glenn Gould's iconography as a point of comparison (given that both pianists have been represented by Columbia Artists and that Gould's rise to fame coincided with the increased use of popular media for publicity, a trend

he wholeheartedly embraced), the paper will analyse Lang Lang's iconography in light of the changing relationships with classical music experienced by Chinese and Western audiences over the past decades. In particular, the association of classical music with wealth and prestige through Lang Lang's endorsement of luxury brands and his overt cultivation of celebrity status, will be considered in light of the special status Western classical music (particularly the piano) enjoys in contemporary China, and China's increasing consumption of luxury goods. Furthermore, as scholars have noted, Lang Lang's commitment to his cultural background and his overt displays of "Chineseness," enable him to effectively straddle two cultures: in the West he is "exoticised" and "orientalised," while in China his home-grown but internationally-acclaimed stardom is embraced and promoted. As David Remnick wrote in *The New Yorker* in 2008, Lang Lang "does not earn the money he does because he is better than, say, Maurizio Pollini, Martha Argerich, or, in truth, a dozen others. He earns it because of his shiny novelty and flair, and, perhaps especially, because he is an avatar of the Chinese ascendance." The paper will analyse Lang Lang's visual marketing in relation to this ascendance, and to the combination of traditional values and increasing capitalism that characterises contemporary Chinese culture.

Arabella Teniswood-Harvey is an Australian pianist & art historian. Her PhD thesis explored the impact of music on James McNeill Whistler's art, and she maintains an interest in this field. Recent work includes studying aspects of Australian music iconography. She has been published in *Music in Art*, *The British Art Journal*, *The Burlington Magazine* and *Psychology of Music*, and has released a number of CDs on the Australian label *Move*. She is Senior Lecturer at the University of Tasmania.

M. Belen Vargas

Universidad de Granada

***The Musical Caricature in the Spanish Satirical Press (1833-74):
An Instrument for Criticism***

In Spain, the period between 1833 and 1874 coincided with a stage of political and cultural change and renewal. At the beginning of Isabel II's reign, the country began to open to the influence of the European continent. During these politically convulsive years, the Spanish press was modernised, and periodical publications of a satirical nature acquired weight as an instrument of political and social criticism. The objective of this paper is to analyse

the presence of music in the iconography and texts that appeared in the Spanish satirical press of Isabel II's reign (1833-1868), and of the Sexenio Revolucionario (1868-1874). Musical caricature in the satirical press is a recurring theme, and is confined to various types of criticism. On the one hand, the musical topics are linked to the defence of national customs, while showing an explicit aversion to foreign fashions from Europe. On the other hand, the musical iconography is used as a metaphor to parody the rulers and political parties. Furthermore, social types and behaviours are also censored through music, insofar as the philharmonic world was part of the daily life of the Spaniards at that time. Thus, this paper will illustrate the uses of political, social and cultural criticism of musical caricatures that appeared in the Spanish satirical press, and will draw conclusions about the importance of music in nineteenth-century Spanish society.

M. Belen Vargas holds a PhD in Musicology from University of Granada (2012, Doctoral Thesis Prize). She has been Lecturer in History and Sciences of Music at University of Granada since 2018, and Lecturer in Musical Education at University of Almería (2000-2018). Vargas is a specialist in the study of music in the press of the nineteenth and twentieth centuries. She has written several books, chapters of books, and articles on music in the Spanish and Ibero-American press. She has also collaborated with RIPM (Retrospective Index to Music Periodicals) in the preparation of the catalogue, index, and introduction on the magazine *La Iberia Musical* (Madrid, 1842).

Timothy D. Watkins

Texas Christian University

“Mbaraká” or Aspergillum:

Identity and Ideology in an Eighteenth-Century Paraguayan Frieze

During the seventeenth and eighteenth centuries, the Jesuit Order developed a remarkable system of thirty mission towns (*reducciones*) populated by Guaraní Indians, in what is now northern Argentina, southern Brazil, and southern Paraguay, and devoted to converting, catechising, and protecting, the indigenous population from the forced labour of the colonial *encomienda* system. As part of their missionary activity, the Jesuits not only introduced the Guaraní to Christian religious concepts, but also taught them to sing plainchant and polyphony, and to build and play European instruments in Catholic worship. High on the walls of the chancel and transept of the large stone main church (constructed between 1739 and 1764)

in the ruins of the mission of Santísima Trinidad in Paraguay, is a frieze consisting in part of angels playing musical instruments. While the instruments are overwhelmingly European in origin, some of the angels appear to be carrying objects that several scholars (including, in the past, myself) have interpreted as Guaraní rattles (*mbaraká*). While the objects resemble *mbaraká* to some degree, part of the basis for this identification has rested on the way in which the angels carrying them were portrayed. What has until now been overlooked in the identification of these objects as rattles, however, is the larger iconographic context that includes representations of the Madonna and Child, some figures that clearly represent priests, and angels carrying thuribles – liturgical implements in which to burn incense. In this paper, I argue on the basis of the larger iconographic context of the frieze, the records of musical instruments in the Guaraní *reducciones*, the shamanic nature of the *mbaraká* in indigenous Guaraní religion, and the visual appearance of the disputed objects, that they were intended both by the indigenous craftsmen who fashioned the frieze and by the Jesuits who supervised those craftsmen, to represent not indigenous *mbaraká*, but rather aspergillums – liturgical implements used to sprinkle holy water in Catholic ritual contexts. These objects thus fit seamlessly into a depiction of the ongoing heavenly worship that was reflected in the earthly music and liturgy of the Eucharist, in which the Jesuits and their indigenous charges were engaged. Despite the intended identity of these objects as aspergillums, however, their general shape, specific location in the frieze, and their association with supernatural power would have permitted them to be read by the indigenous congregation as *mbaraká*, allowing for a syncretic interpretation of the frieze on the part of a population catechised to varying degrees by the Jesuits, but still also drawing on indigenous religious conceptions in ways that fused European and Guaraní religious identities and practices and, moreover, projected that syncretic identity into the heavenly realms.

Timothy D. Watkins is Associate Professor of Musicology at Texas Christian University, where he teaches courses in music history, world music, musicology, and ethnomusicology. He has also served on the faculties of Rhodes College and The Florida State University. His research interests centre on the musical consequences of the encounter between European and indigenous cultures in Latin America, and his publications have appeared in *The Garland Encyclopedia of World Music*, *The Garland Handbook of Latin American Music*, *The Grove Dictionary of Musical Instruments*, and various peer-reviewed journals. His book, *Performance Practice: Issues and Approaches*, is published by Steglein Press.



Maurice Wheeler

University of North Texas

The Changing Face of Opera: Blackface and Blackness at the Metropolitan Opera

Social and political movements often coalesce, and bring attention to the ills of society in unexpected ways. In August 2015, opera and race became the focal point of such a moment in the U.S. The advertisement of an upcoming production of *Otello* at the Metropolitan Opera (Met) coincided with the re-emergence of a societal focus on race and social justice that placed the Met in the crosshairs of a controversy. The turbulent waters were quickly calmed by the Met's announcement that it was ending the long-time practice of using blackface makeup in its productions. It may seem odd that in 2015 there would need to be a discussion about the practice of placing a white person in blackface makeup on the stage of one of the most venerable performance venues in the world. Yet, it is no secret that tradition and the status quo are often forced to die slow and painful deaths in America, in particular those that are related to race. Whilst the tradition of blackface has been shed from theatrical productions of *Othello* for many years, the use of blackface has remained standard practice for productions of *Otello* at the Met. The images of "blackened" white tenors in the role of Otello, appearing nearly as ridiculous as Al Jolson must have seemed to African Americans of his time, raise the question of the Met's history with blackface, and with blackness. Without a clearer understanding of the history of race in casting at the Met, it would be easy to consider that this is the tale of one opera, and one character through which the most visible and insidious vestige of a by-gone era of race relations in America has been retained. In fact, many generations of singers at the Met have smeared burnt cork on their faces for the sake of theatrical realism and social conformity. White performers in blackface became a tradition at the Met beginning with chorus members and dancers, at a time when minstrel music was so ubiquitous in American entertainment and society that the use of blackface makeup went unquestioned and unchallenged. Many singers have donned blackface makeup at the Met in roles such as *Jonny spielt auf*, *Emperor Jones*, *Aida*, *Otello*, and others. A survey of the historical iconography of blackness at the Met sheds light on the social restrictions, political terrain, and the eventual moral authority of a theatre steeped in tradition – a theatre that ultimately ushered in a new era of inclusive operatic casting worldwide. In 1955 Marian Anderson made her Met debut, and became the first African American to sing a role at the Met. In an odd reversal of practice, after the historic debut of Marian Anderson, African American singers who followed most immediately in her footsteps found themselves in a parallel circumstance of being expected to wear makeup that whitened their skin. The iconography of Met performers in blackface, and the early generations of

African American Met singers, weaves together a uniquely illuminating canvas. Absent the words and music that are the very definition of opera, the collective imagery provides a backdrop through which the history of cultural, social and political changes that affected the evolution of casting in American opera can be better understood.

Maurice Wheeler, a noted administrator, music archivist and scholar, is Associate Professor of Information Science at the University of North Texas. Wheeler earned a PhD from the University of Pittsburgh, a Master of Music and Master of Library and Information Science, both from the University of Michigan. Highly regarded for his scholarship in the history of African Americans' contributions to classical vocal music, his research has focused primarily on the intersection of diversity and organisational culture. His current research explores issues of diversity, representation, and access in music archives. A long-time member of the American Library Association (ALA) and the Music Library Association (MLA), he recently served as Archivist for the National Opera Association.

Ieva Zakareviciute → Bettina Gräf



PANEL

Robert Crowe, Anna Maria Barry, Erin McHugh

Operatic Portraiture in the Long Nineteenth Century: Singers, Style, and Gender

In recent years, a number of authors have noted the lack of scholarly attention given to the history of opera-singer portraiture. This is somewhat surprising, given the variety and number of singer portraits surviving: sculptures, oil paintings, miniatures, prints, cartoons, caricatures, photographs, adverts and cartes de visite. This panel seeks to address this gap in scholarship, offering three papers that will demonstrate the rich and varied ways in which portraits of singers can inform our understanding of musical debates, gender construction, contemporary critical intertextuality, and artistic practices, spanning the long nineteenth century.

Robert Crowe

Professional Singer, Frankfurt/Main (Germany)

***“An Italian Singer, “cut out” for English amusement”:
the Castrato and Humour in 1820s London)***

When Giambattista Velluti arrived in London in 1825, the first castrato since 1800, the press erupted in fury. Following many of these attacks came satirical cartoons depicting Velluti singing for the nobility, for women of low morals, duelling with monsters, or being mocked by female choristers. These cartoons frequently cited printed attacks in other publications, from other authors. They reveal the tight intertextuality within a small but prolific literary class, grappling with a creature physically in its midst, but wholly at odds with its romantic, Whiggish, principles and outlook. I explore the interlocking written memes as they were redrawn in two-dimensional characters and situations, linking cartoons to the actual persons, events, and ideas portrayed.

Robert Crowe is a male soprano with nearly 80 operatic and dramatic oratorio roles, three solo discs, as well as numerous operatic and oratorio recordings. In 2017, he completed his PhD at Boston University, under the guidance of Joshua Rifkin, writing about Giambattista

Velluti's 1820s London period. Also in 2017, he released a world-premiere recording of G. F. Handel's "Amen, Alleluia" Arias, HWV 269-277 with ensemble Il Furioso on Toccata Classics. The first male soprano ever to win the Metropolitan Opera Competition, he has performed in Europe, North America, and India. He is currently at work on an edition of Velluti's ornamented arias for A-R Editions.

Anna Maria Barry

Royal College of Music Museum

Operatic Portraiture:

Creating and Contesting Identity in Nineteenth-Century Britain

British men who performed opera in the nineteenth century found themselves in a uniquely problematic position. This was due to the widely held belief that opera was a dangerously foreign and effeminate art form. It therefore became imperative for such singers to cultivate personae that emphasised their respectable British masculinity. This paper will explore the various creative ways in which these singers used portraiture in order to create such identities, also considering how these public images were criticised and contested through satirical prints and caricatures.

Anna Maria Barry recently completed her PhD at Oxford Brookes University. She now works as a Researcher at the Royal College of Music Museum in London. Her research concerns the figure of the male opera singer in nineteenth-century British culture, with a particular focus on operatic autobiography, fiction, and portraiture.

Erin McHugh

Royal College of Music

Beautiful Subjects or Beautiful Objects:

Photographs and Vocalic Bodies of Valkyries And Rhinemaidens, c.1900

Shaping all aspects of his music dramas, Richard Wagner developed a distinctive vocal style to ensure that his singing actors showed fidelity to his Gesamtkunstwerk. Within the Wagnerian school, stentorian sopranos embodied goddesses, and also noble, vestal virgins. Thus, it can be said that this Fach, or category, is a codification of Steven Connor’s “vocalic body,” that describes how the voice constructs identity, body and, ultimately, one’s gender. Using a fin-de-siècle photographic album of singers in Wagnerian roles, this paper explores how this curated collection of operatic portraits lends a materiality to the way that singers, bodies and voices were categorised and gendered at the turn of the twentieth century.

Erin McHugh is a PhD Candidate at the Royal College of Music. An opera singer herself, Erin researches singing practices in early twentieth-century operas, with a particular focus on the intersection of vocality, gender politics, and the body on the operatic stage.





ASSOCIATION RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIdIM)

Association Répertoire International d'Iconographie Musicale (RIdIM) is an international not-for-profit organisation, formed pursuant to Art. 60 & seq. of the Swiss Civil Code, with its seat in Zurich (Switzerland). It was founded in 1971 on the initiative of Barry S. Brook, Geneviève Thibault Comtesse de Chambure, Harald Heckmann, Howard Mayer Brown, and Walter Salmen under the sponsorship of the International Association of Music Libraries, Archives and Documentation Centres (IAML), the International Musicological Society (IMS), and the International Committee of Musical Instrument Museum Collections (CIMCIM) of the International Council of Museums (ICOM).

As the international index of visual sources of music, dance, and the dramatic arts, Association RIdIM pursues a dual aim: firstly, it is charged with the cataloguing of visual sources of subject matters referring to music, dance, and the dramatic arts of all cultures and times; secondly, it provides the framework for the interpretation of such sources. It is designed to assist performers, historians, librarians, instrument makers, record manufacturers and book publishers, among others, in making the fullest use of the widest range of visual materials for scholarly and practical purposes.

All materials, support and assistance are offered free of charge. Vitally, in this respect, the Database developed by Association RIdIM can be used in line with Association RIdIM's belief in open access to scholarly information and expertise.

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The Database developed by Association RIDIM is designed to facilitate both the discovery of visual source material related to subject matters of music, dance and the dramatic arts of all cultures and times, and the description of such images by registered cataloguers.

The database is web-based and platform independent, and access is free of charge.

Database records contain descriptions and images of visual objects featuring topics and content related to music, dance, and the dramatic arts. The scope of visual documents and artefacts contained in the database encompasses a wide spectrum of items (architecture, performance art, videos as well as paintings, drawings and sculptures) and represents diverse techniques and media. The content includes depictions of instruments, musicians, performers, music patrons, music notation, performance venues and more.

in areas highlighted as valuable and where there are no cataloguers working outside of Association RiDIM.

- Providing testing and feedback for ongoing enhancements to the RiDIM database.

Contact Sean Ferguson at «ferguson.36@osu.edu» regarding database cataloguing policies, procedures or data quality issues, such as:

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THE INITIATIVE *LINKING AND UNITING KNOWLEDGE OF MUSIC AND THE PERFORMING ARTS IN VISUAL CULTURE* BY ASSOCIATION RIDIM

In 2015, Association RiDIM launched the open access initiative entitled *Linking and Uniting Knowledge of Music and the Performing 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 that allows 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.

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 to hear from you via association@ridim.org.

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