

Association Répertoire International d'Iconographie Musicale (RIdIM)

20<sup>th</sup> International Conference

## Visualising the Unseen: Music in Visual Culture

School of Music, Lucerne University of Applied Sciences and Arts

27 – 29 August 2021



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

Lucerne University of  
Applied Sciences and Arts

**HOCHSCHULE  
LUZERN**

Music  
FH Zentralschweiz

Cover Image: Orpheus charming the animals, British, early 17<sup>th</sup> century, silk and metal thread on canvas, 36.8 x 30.5 cm, New York: Metropolitan Museum of New York, Rogers Fund (Inv.-No.: 10.126.13)

## Welcome Address

### Past – Present – Future

#### 50 years of Association Répertoire International d'Iconographie Musicale – RIdIM

50 years ago, on 29 August 1971, the Répertoire International d'Iconographie Musicale, commonly known by the acronym “RIdIM” was founded at Hotel Ekkehard in St. Gallen, Switzerland during the annual meeting of the International Association of Music Libraries,<sup>1</sup> jointly organized with the International Association of Sound Archives (IASA).<sup>2</sup> The then-acting president of IAML, Vladimir Fédorov (1901–1979), simply declared in his conference opening speech: “Il est inutile, je pense, d’attirer votre attention sur l’ampleur et l’intérêt évident de cette nouvelle entreprise.”<sup>3</sup> Fédorov obviously assumed that the foundation of RIdIM was more or less the most logical thing to happen at that time—most particularly due to both the hype of interdisciplinary scholarship driven by the idea of the benefit that “a unified science, general knowledge, synthesis and the integration of knowledge”<sup>4</sup> offered, and the strong belief in the advantages of technological progress regarding archival and documentation projects, a subject to which I will return shortly.

Under the visionary leadership of Barry S. Brook (1918–1997), Geneviève Thibaut, comtesse du Chambure (1902–1975), and Harald Heckmann (\*1924), 32 scholars from Europe and the United States gathered at the planning-founding conference of RIdIM.<sup>5</sup> As the third major international scholarly venture, RIdIM joined the Répertoire International des Sources Musicales (RISM, founded 1952) and the Répertoire de la Littérature Musicale (RILM, founded in 1966), and was—as its sister repertories—sponsored by the International Musicological Society (IMS) and IAML. “In addition, the new project, which would be unthinkable without the advice and support of art historians and museum directors,” enjoyed the sponsorship of the Comité international pour les musées et collections d’instruments de musique (CIMCIM), a professional society working within the framework of the International Council of Museums (ICOM).

Given the above-mentioned strongly interdisciplinary nature of RIdIM, it is surely not a coincidence that the intensified examination of visual source material with musical subject matter and the institutionalisation of this examination fall into the period of the great hype of interdisciplinary cooperation within the academia of the 1960s and 1970s. Against the enthusiastic and promising background of the potentials of interdisciplinary collaboration, one has to interpret the optimistic hope of Emanuel Winternitz (1898–1983), the first director of the musical instruments department of the Metropolitan Museum of Art in New York and a highly active music iconography scholar, that “iconological research in music has a very important by-product. It helps to free musicology from that isolation into which so many specialized branches of research have fallen in our overspecializing times.”<sup>6</sup> Ironically, music

iconography has not relieved musicology of specialisation but has rather developed itself into a highly specialised field of research with its own discourses, narratives and agendas. In contrast, the realization and implementation of Brooks' vision regarding the "new international venture," was considerably more successful. He envisioned that "ideally, each country should have a national centre where all of the data on its sources is gathered [...]; this information can then be exchanged between centres or between a centre and an individual scholar, and eventually gathered internationally. The desiderata for international iconographic-bibliographic cooperation are: 1) that all cataloging be accompanied by a reproduction of the work cataloged; 2) that all cataloging be designed for future computerization; and 3) that all catalogers use a similar catalog card so that information can be readily exchanged."<sup>7</sup> Some years later, at the 1978 RiDIM meeting in New York, Brook chaired the panel "The Application of New Computer Technologies to Cataloging and Retrieving Visual Information" and summarised in the report that "computerized and stored RiDIM data should have two facets: a) the cataloged information should be available for retrieval on a dial-up basis, and b) the picture itself should be stored, perhaps through a method similar to that of television, producing an imperfect reproduction on the screen for identification [...] the cataloging aspect of computerization has already been tested; the real problem is in joining it to the display of stored visual materials."<sup>8</sup>

From the very beginning on RiDIM was--in contrast to the other two then existing Repertoires--envisioned to fulfil a twofold role: first, to provide complete organisation of metadata and access to visual sources, applying precisely defined methodological principles; and second to function as a framework of scholarly interpretation of visual source material with musical subject matter.<sup>9</sup> Brook's vision in a technological solution eventually came true with the introduction of the publicly accessible World Wide Web in the mid-1990s. However, in the 1980s and 1990s RiDIM's originally remarkable activities, including annual meetings, the development of a methodology and a cataloguing card, publications of inventories etc., experienced a considerable hiatus because of the lack of strong leadership--"Brook had stepped away from his tireless role as spearhead of RiDIM's worldwide activity"<sup>10</sup>--and due to the tight financial situation. RiDIM continued to exist primarily through on-going activities of individuals and institutions in many countries, doing scholarly research and cataloguing often at their own expense and with minimal support.<sup>11</sup>

Thus, it comes with no great surprise that for many RiDIM was believed to be dead around the turn of the millennium. Thanks to joint activities and support of the three sponsoring societies the necessary "resuscitative measures" could be initiated and--interestingly enough--implemented again at a IAML conference; this time at the conference that took place in Edinburgh, UK, in 2000. The project's numerous backers and allies "knew the time had come to reinvigorate RiDIM as a global organization."<sup>12</sup> The vivification process finally resulted in the incorporation of RiDIM as a non-profit organisation pursuant to Art. 60& seq. of the Swiss Civil Code with its seat in Zurich, Switzerland, in 2011. In addition, the vision of RiDIM's

founders of the 1970s was made a reality: Association RiDIM has planned, developed and hosted a free web database of visual sources depicting performing arts,”<sup>13</sup> publicly released in the summer of 2012, and since then continuously enlarged and further developed.<sup>14</sup> The realisation of this project could be carried out only thanks to a generous grant by the Stavros Niarchos Foundation. Finally, beginning in 2009 the interrupted organization of international scholarly conferences was resumed. All these measures have significantly contributed to the establishment of Association RiDIM as an international organisation.

One of the major future projects is the realisation of Association RiDIM’s initiative “Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture.” With this initiative, launched in 2015, Association RiDIM has 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 database of Association RiDIM as both a vital tool within the set of resources available as well as the central hub. As part of this initiative, currently the migration of more than 20,000 datasets of RiDIM Arbeitsstelle Deutschland, the national German RiDIM centre based at the Staatsbibliothek in Munich, is underway and will be available to the public soon.

Within the last 50 years the topical, methodological and theoretical premises upon which the cataloguing and scholarly scopes of Association RiDIM are based have been constantly reconsidered and further developed and refined. RiDIM once mainly concerned with artworks belonging to that what is generally labelled as “Western fine arts” (which is partly understandable given the easier accessibility of such objects in museums and public collections) developed into an enterprise with a multi-cultural scope. The expansion and shift are, for instance, strikingly reflected in the deployment of the cataloguing and indexing principles as tangible in the development from the original RiDIM card, designed in the 1970s, and the RiDIM database, created in the first decade of the twenty-first century after intense considerations in numerous working group meetings over at least the period of two years. In addition, the further development and refinement can also be captured in the expansion of the topical scope that is broadened to add dance and the dramatic arts. The decision to expand the scope of cataloguing and research activity towards the iconography of dance and the dramatic arts was not suddenly taken, but rather prudently, based on a thorough analysis out of which two major insights resulted: first, a huge amount of visual material with musical subject matter often includes dance scenes or reveals links with the dramatic arts and secondly, in many cultures the boundaries between music, dance and the dramatic arts are often not so strict as when performed in Western academic contexts. Indeed even in the Western milieu, activities such as performance art including music are impossible in most cases to sideline into simply “music.” Finally, with the return of the conference series that was—as mentioned—resumed in the first decade of the twenty-first century, Association RiDIM significantly contributed to the consideration, reflection, and inspection

of new theories of the interpretation of visual source material, including, among others, gender and media studies, cultural and critical theory, post-colonialism, and the manifold theoretical perspectives as emerged within the broad and diverse field of *Bildwissenschaft* and visual studies, in general—which was instrumental in the re-consideration and re-shaping of the longstanding strong euro- and logo-centric foci—and the often implicitly positivist approach—within the interpretation of visual sources.<sup>15</sup>

The 50<sup>th</sup> anniversary is a landmark, and Association RIdIM has made significant, relevant and influential steps forward despite setbacks and ongoing serious challenges—and there is still much to do. That is why I would like to conclude this brief summary about Association RIdIM's past, present and future with a stanza of the poem “Zu Neujahr” (“On New Year's Day”) by the German author, Wilhelm Busch (1832 – 1908) whose wisdom is unfortunately still not really taken seriously because of the ironic and often sarcastic undertones:

<i>Jede Gabe sei begrüßt,</i>	<i>Every gift is welcomed,</i>
<i>Doch vor allen Dingen:</i>	<i>But above all things:</i>
<i>Das, worum du dich bemühst,</i>	<i>What you strive for,</i>
<i>Möge dir gelingen.</i>	<i>May you succeed</i>

**Professor Dr Antonio Baldassarre**

President Association Répertoire International d'Iconographie Musicale (RIdIM)

- <sup>1</sup> “Neuvième congrès international des bibliothèques musicales St-Gall, 22 – 28 Août 1971”. *Fontes Artis Musicae* 19/3 (1972), p. 99.
- <sup>2</sup> Donald L. Leavitt, “Some tasks for the international Association of Sound Archives”. *Phonographic Bulletin*, 1 (1971), pp. 3 – 5.
- <sup>3</sup> Quoted in Alan Green, Sean Ferguson, “RiDiM: Cataloguing Music Iconography since 1971”. *Fontes Artis Musicae*, 60/1 (2013), pp. 1 – 8, here p. 2. English translation by the authors: “It is not necessary, I believe, to draw your attention to the extent and obvious interest of this new enterprise.”
- <sup>4</sup> Julie Thompson Klein, *Interdisciplinarity: History, Theory, and Practice* (Detroit: Wayne State University, 1990), p. 19.
- <sup>5</sup> Barry S. Brook, “RiDiM – A New International Venture in Musical Iconography”. *Notes* 28/4 (1972), pp. 652 – 663, here p. 659.
- <sup>6</sup> Emanuel Winternitz, “The Iconology of Music: Potential and Pitfalls”. In *Perspectives in Musicology*, ed. Barry S. Brook et al. (New York: Norton, 1972), pp. 80 – 90, here p. 90.
- <sup>7</sup> Brook, “RiDiM – A New International Venture in Musical Iconography” (as note 5).
- <sup>8</sup> Barry S. Brook, “RiDiM Chairman’s Report”. *Fontes Artis Musicae* 26/2 (1979), pp. 125–127, here p. 127.
- <sup>9</sup> See Zdravko Blažeković, “Remembering Barry S. Brook”. *RiDiM/RCMI Newsletter*, XXII/1 (1993), p. 3.
- <sup>10</sup> Sean Ferguson, Alan Green, “Putting the ‘I’s’ in RiDiM: International Involvement and Iconographic Images in the Database of Association Répertoire International d’Iconographie Musicale (RiDiM)”. *Music Reference Services Quarterly*, 22/4 (2019), pp. 221 – 232, here p. 223.
- <sup>11</sup> Antonio Baldassarre, “RiDiM report XXIII: New activities of an international venture that was believed to be dead”. *Music in Art* 30/1-2 (2005), pp. 257 – 260, here p. 257.
- <sup>12</sup> Ferguson & Green, “Putting the ‘I’s’ in RiDiM” (as note 10), p. 223.
- <sup>13</sup> Alan Green, Sean Ferguson, “The database of Association RiDiM: Linking data, images and partnership.” In *Music Cultures in Sounds, Words and Images. Essays in honor of Zdravko Blažeković*, ed. Antonio Baldassarre and Tatjana Marković (Vienna: Hollitzer, 2018), pp. 771 – 781, here p. 772
- <sup>14</sup> See <https://db.ridim.org> (last accessed: 17.07.2021).
- <sup>15</sup> Antonio Baldassarre, “Navigating the Maze: Challenges to Current Music Iconography Research”. In *Belonging and Detachment: Representing Musical Identity in Visual Culture*, ed. Antonio Baldassarre and Arabella Tenniswood Harvey (Vienna: Hollitzer, 2021), forthcoming.

## Acknowledgments

The conceptualisation, organisation, and realisation of an international conference ask a great deal of everyone involved, in terms of effort, energy, and commitment. This is even more true in such challenging times as the current period that is still affected by the COVID19 pandemic. Only due to the commitment of all involved in the realisation of the conference was it possible to implement a hybrid format that allows the combination of on site and online participation.

For making this conference happen, I would like to express my sincere gratitude to the members of the Council of Association RIdIM and the members of the Programme Committee. I extend my thanks to Professor Daniela Castaldo, Professor Lydia Goehr, and Dr. Sylvain Perrot for having accepted the invitation to deliver a special keynote lecture. I am also deeply grateful to Dr Wm. Keith Heimann, Executive Officer of Association RIdIM, and to Valérie Halter and Florian Hoesl, members of the local organisation team.

Last but not least I would like to acknowledge with deep gratitude the support of The School of Music of Lucerne University of Applied Sciences and Arts, the Swiss National Science Foundation, and Lucerne Tourism, as well as the Presidents of Association RIdIM's sponsoring societies for their kind virtual greetings to Association RIdIM's 50<sup>th</sup> anniversary.

### **Professor Dr Antonio Baldassarre**

President Association Répertoire International d'Iconographie Musicale





Hafiz (Persian, active AH 8<sup>th</sup> century/CE 14<sup>th</sup> century), *Sufis Dancing*, 958 AH/1552 CE, ink and pigments on buff and rose-tinted laid paper, 20.5 x 12.0 cm. Baltimore: The Walters Art Museum: (inv.-no. W.629.95B).

## Conference Programme

### Keynotes – Panels – Paper Sessions

Please note

- that the time given always refers to local Swiss time, i.e. CEST (Central European Summer Time).
- that entries in the programme marked in **green** signify that the presentation will be given in **Zoom**, while the entries marked in **blue** are **on-site presentations**.

#### Friday, 27 Aug 2021

08:45 – 09:00      **Opening** (Reception)

**Prof. Dr. Valentin Gloor**

Dean School of Music, Lucerne University of Applied Sciences and Arts

**Prof. Dr. Antonio Baldassarre**

President Association Répertoire International d'Iconographie Musicale RIdIM

09:00 – 10:00      **Keynote Lecture I**

**Sylvain Perrot**

Centre national de la recherche scientifique CRNS, UMR 7044  
ArcHiMèdE – Strasbourg, France

**What Makes an Image Sound? The Ancient Greek Point of View Research**

10:00 – 10:30      Coffee Break

10:30 – 12:30      **Session 1**

**Book Illustrations, Cover Art, Sheet Music, and Collections I**

Chair: Dorothea Baumann

10:30 – 11:00

**Thalia Laughlin**

Melbourne Conservatorium of Music, Australia

**Intersections of Modern Art and Early Music: Marie Laurencin's *Shepherdess* on the 1951 Recording of John Blow's *Venus and Adonis***

11:00 – 11:30	<b>Viktor Velek</b> Masaryk Institute and Archives of the Czech Academy of Sciences, Czech Republic <b>The Iconography of Printed Compositions (19<sup>th</sup> and 20<sup>th</sup> Centuries)</b> <b>with the Theme of Master Jan Hus and Hussitism</b>	
11:30 – 12:00	<b>Maria Athanasiou</b> Newcastle University, UK <b>Iconographic Representations on <i>Epitaphios</i> and</b> <b><i>To Tragoudhi tou Nekrou Aderfou</i> Album Covers</b>	
12:00 – 12:30	<b>Rachel Coombes</b> University of Oxford, UK <b>Composing the Decorative: <i>Fin-de-Siècle</i> Sheet-Music Illustrations</b>	
12:30 – 13:30	Lunch Break	
13:30 – 15:00	<b>Session 2</b> <b>Medieval and Renaissance</b> <b>Sound Identity/ies</b> Chair: Dagmar Schnell	<b>Session 3</b> <b>Book Illustrations, Cover Art,</b> <b>Sheet Music, and Collections II</b> Chair: Alan Green
13:30 – 15:00	<b>Raffaella Maria Bortolini</b> Sorbonne Université, France <b>Exploring the Sound Identity</b> <b>of Medieval Iconography</b>	<b>Tobias C. Weißmann</b> Johannes Gutenberg Universität Mainz, Germany <b>Meaning and Emotion.</b> <b>Visualising Music in Early</b> <b>Modern Festival Books</b>
14:00 – 14:30	<b>Florentin Morel</b> Sorbonne Université – IReMus, France <b>Representations of Percussion</b> <b>Instruments in Celestial Music</b> <b>(Between 12<sup>th</sup> and 16<sup>th</sup> Century)</b>	<b>Maria Kapkidi</b> University of Ioannina, Greece <b>Iconography as Part of</b> <b>Marketing Strategies:</b> <b>Visual Language Used in</b> <b>Record Catalogues and in</b> <b>Advertisements in the Hellenic-</b> <b>American Press (1910 – 1930)</b>

14:30 – 15:00	<p><b>Judith I. Haug</b> Orient-Institut Istanbul–Max Weber Stiftung, Turkey <i>Principio di virtù</i>: Iconography and Performance Practice of the Trecento Viella</p>	<p><b>María Belén Vargas Liñán</b> Universidad de Granada The Visual Legacy of the <i>Cuerda Granadina</i> (1853–54): Humour and Musical Transgression in a Post-Romantic Gathering in Southern Spain</p>
15:00 – 15:30	Coffee Break	
15:30 – 17:30	<p><b>Panel</b> <b>Visualizing and Operationalizing Early Music Theory through Diagrams: From Guido to Zarlino and Beyond</b></p>	
	<p><b>Daniel Muzzulini</b> Zürcher Hochschule der Künste, Zurich, Switzerland</p>	
	<p><b>Susan Forscher Weiss</b> Johns Hopkins University, Baltimore MD, USA</p>	
	<p><b>John L. Snyder</b> University of Houston, USA</p>	
	<p><b>Michael Dodds</b> University of North Carolina, Chapel Hill NC, USA</p>	

## Saturday, 28 Aug 2021

08:50 – 09:00	<b>Welcome</b>	
09:00 – 11:00	<b>Session 4</b> <b>Twentieth Century</b> Chair: Timur Sijaric	<b>Session 5</b> <b>Portraiture</b> Chair: Antonio Baldassarre
09:00 – 09:30	<b>Nena Beretin</b> Phoenix, Sydney, Australia <b>Decoding the “seen”:</b> <b>Luciano Berio’s <i>Opera</i> and its critical reception</b>	<b>Ruth Piquer Sanclemente</b> Universidad Complutense de Madrid, Spain <b>Musical Iconography and Enlightened Thinking in Goya’s Portraits</b>
09:00 – 09:30	<b>Marina Buj Corral</b> Universitat de Girona, Spain <b>Symbolic Aspects of Circular Notation (1950 – 2000)</b>	<b>Mariacarla De Giorgi</b> Università del Salento, Italy <b>Music and Politics in the Gender Portraiture of Female Composers between the Ancien Régime and the French Revolution</b>
10:00 – 10:30	<b>Silvia Álvarez Baamonde</b> Sorbonne Université, France <b>The Eye of the Mind: Visualising Rationality in Tom Johnson’s Music</b>	<b>Clemens Kreutzfeldt</b> Universität für Musik und darstellende Kunst Wien, Austria <b>Museum Practices of a 19<sup>th</sup>-Century Boston Music Store: Dimensions of Cultural Transfer in a Mozart portrait</b>
10:30 – 11:00	<b>Miloš Zatkalik</b> University of Arts, Faculty of Music, Belgrade, Serbia <b>Messiaen’s Rhythm, Bacon’s Figures and Dazzling Birds – Deleuzian Reflections on <i>Vingt Regards sur l’enfant-Jésus</i></b>	<b>Elise Kolle</b> University of Glasgow, UK <b>The Evolution of Lady Harpists in Portraiture: 1750 – 1950</b>
11:00 – 11:30	Coffee Break	

11:30 – 12:30	<b>Session 6</b> <b>Dancing the Unseen</b> Chair: Judith I. Haug	<b>Session 7</b> <b>Visualizing Listening</b> Chair: María Belén Vargas Liñán
11:30 – 12:00	<b>Renate Bräuninger</b> Independent Scholar <b>Pattern Made Visible as Quest for the Absolute</b>	<b>Florence Gétreau</b> Centre national de la recherche scientifique CRNS, IReMus, Paris, France <b>What They Hear and What We Don't See: A Look at Listening in a Missing Painting</b>
12:00 – 12:30	<b>Ilnaz Rahbar</b> Islamic Azad University, Science and Research Branch, Department of Art, Faculty of Art and Architecture, Tehran, Iran <b>A Music Iconography Study on the Painting of "Amale-i Tarab" by Kamāl-Al-Molk in Qajar Period</b>	<b>Marte Stinis</b> University of York, UK <b>Moulding, Weaving, Visualising: Frederic Leighton and the Listener</b>
12:30 – 13:30	Lunch Break	
13:30 – 15:00	<b>Session 8</b> <b>Of Deities, Saints, and Angels</b> Chair: Zdravko Blažeković	<b>Session 9</b> <b>Soundscapes and Liminal Spaces</b> Chair: Florence Gétreau
13:30 – 14:00	<b>Christopher Price</b> Canterbury Christ Church University, UK <b>Saint Cecilia, Patron Saint of the Drinking Classes</b>	<b>Christine Fischer</b> Independent Scholar <b>The Studiolo as Liminal Space: Negotiations between Sounds and the Visual</b>
14:00 – 14:30	<b>Ingrid Furniss</b> Lafayette College, Easton PA, USA <b>The Planet Venus as a Lute Player: A Comparative Study of Buddhist and Middle Eastern Visual Evidence</b>	<b>Joseph Nelson</b> University of Minnesota, USA <b>Musical Sounds of Covent Garden: Music, Street Cries, and the Performing Public in Early Modern London</b>

14:30 – 15:00	<p><b>Wm. Keith Heimann</b>          Brookdale College, Lincroft NJ,          USA  <i>"In the Companionship of          Angels": Divine Transcendancy          in The Etude Music Magazine</i></p>	<p><b>Christopher Smith</b>          Texas Tech University School of          Music, Lubbock TX, USA  <b>The Riverine In-Between:          Landscape and Soundscape          in 19<sup>th</sup> Century Waterfront          North America</b></p>
15:00 – 15:30	Coffee Break	
15:30 – 16:30	<p><b>Session 10</b>  <b>Moving Images</b>          Chair: Sylvain Perrot</p>	
15:30 – 16:00	<p><b>Timur Sijaric</b>          Österreichische Akademie der Wissenschaften, Vienna, Austria  <b>The Allure of the Immaterial: Representations of Music in <i>Wien-Film</i>          1939 – 1945</b></p>	
16:00 – 16:30	<p><b>Henriette Engelke</b>          Universität Wien, Austria  <b>Between Aesthetic Questionability and Educational Value:          Pictorial Interpretation of Musical Works Through the Moving Image</b></p>	
16:30 – 17:30	<p><b>Keynote Lecture II</b></p> <p><b>Lydia Goehr</b>          Columbia University New York City, USA  <b>Red Squares: Seeing Nothing, Hearing All</b></p>	

**Sunday, 29 Aug 2021**

08:50 – 09:00      **Welcome**

09:00 – 09:50      **Keynote Lecture III**

**Daniela Castaldo**  
Università del Salento, Italy  
**The Silent Music of Antiquity in Paintings of Lawrence  
Alma-Tadema**

10:00 – 11:30      **Session 11**  
**RidIM: Past and Present**  
Chair: **Antonio Baldassarre**

10:00 – 10:30      **Zdravko Blažeković**  
The Graduate Center, City University of New York, USA  
**29 August 1971: Hotel Ekkehard, St. Gallen**

10:30 – 11:00      **Dagmar Schnell**  
Bayerische Staatsbibliothek München, Arbeitsstelle RidIM  
Deutschland, Germany  
**What Else Will Happen?! Presentation of the Re-Launched  
German RidIM-Website and Web Database**

11.00 – 11:30      **Alan Green**  
Ohio State University Music & Dance Library, USA  
**Recent Content Development in the International Database  
of Association RidIM, 2019 – 2021**

11:30 – 12:00      **Coffee Break**



12:00 – 13:30	<b>Session 12</b> <b>Transmedialisation</b> Chair: Christine Fischer	<b>Session 13</b> <b>Loci ecclesiastici</b> Chair: Daniela Castaldo
12:00 – 12:30	<b>Lucien Midavaine</b> Independent Scholar, Belgium <b>Esoteric Interpretation of Music in the Work of Jean Delville (1867 – 1953)</b>	<b>Fr. Michael Dunleavy, OP</b> Province of the Irish Dominicans, Dominican Studium, Dublin, Ireland <b>Image, Text and Sound in Fra Angelico's "Song of Glory"</b>
12:30 – 13:00	<b>Aikaterini Maniou</b> Kapodistrian University of Athens, Greece <b>The "Moving Photo" or Music Theatre as Iconography of Invisible Realms of Reality in Two Works by Jani Christou and Alfred Schnittke</b>	<b>Laura Stefanescu</b> University of Sheffield, UK <b>Sounding Heaven in Fifteenth-Century Florence: A Theatrical Experience</b>
13:00 – 13:30	<b>Thomas Metcalf</b> University of Oxford, UK <b>The Parergon of the "transmedial" Work: The Intrinsic and Extrinsic of Music after Art</b>	<b>Pablo Sotuyo Blanco</b> RIdIM-Brasil & Universidade Federal de Bahia, Brazil <b>The five senses music iconography in 18<sup>th</sup>-Century Minas Gerais: A Struggle between Enlightenment and Illumination</b>
13:30 – 14:00	<b>Closing</b>  <b>Prof. Dr. Antonio Baldassarre</b> President Association Répertoire International d'Iconographie Musicale RIdIM  <b>Dr. Zdravko Blažeković</b> Vice-President Association Répertoire International d'Iconographie Musicale RIdIM	

## Keynote Lectures

**Daniela Castaldo**

Università del Salento, Lecce, Italy

*In person presentation*

### The Silent Music of Antiquity in Paintings of Lawrence Alma-Tadema

Many works of Lawrence Alma-Tadema (1836 – 1912) are set in the Classical world. On a background of detailed scenarios depicting real archaeological sites and objects, the wealthy inhabitants of Pompeii are portrayed during their moments of *otium*, such as *symposia*, private musical and poetic performances and religious celebrations.

Alma-Tadema included musical elements especially in scenes representing rituals and celebrations connected to Dionysus. Most of the objects portrayed, according to his *modus operandi*, reproduce archeological finds that he had seen directly or in reproductions, but the musical instruments do not often refer to ancient models (e.g. the *auloi*, *tympana* and *cymbals* in *The Vintage Festival*, and *A private celebration-Bacchanale*, *Women of Amphissa*, *A Dedication to Bacchus*). Instead, other instruments represented come from ancient iconographies or musical instruments found in Pompeii (e.g. the *plagiaulos* and the “*syrinx*” in *Spring*). In addition to the instruments belonging to the Dionysiac world, ancient string instruments are always associated with the theme of poetic inspiration (e.g. the *kithara* in *Alcaeus and Sappho* and *A Reading from Homer*) and the power of poetry that charms and seduces. Musical instruments are represented not only as functional objects, but also with a symbolic and evocative value and they allude to the importance and power of the irrational aspects of man and his senses.

This paper will focus on the representation of Dionysiac musical themes and instruments and on their meaning, also symbolic, in Alma-Tadema's paintings. A preliminary investigation has shown that the Dutch painter included musical elements especially in scenes representing rituals and celebrations connected to Dionysus. Most of the objects portrayed, according to his *modus operandi*, reproduce archeological finds that he had seen directly or in reproductions, but the musical instruments do not often refer to ancient models (e.g. the *auloi*, *tympana* and *cymbals* in *The Vintage Festival*, *A private celebration-Bacchanale*, *Women of Amphissa*, *A Dedication to Bacchus*) Instead, other instruments represented come from ancient iconographies or musical instruments found in Pompeii (e.g. the *plagiaulos* and the “*syrinx*” in *Spring*).

### Biography

**Daniela Castaldo** is Associate Professor of Musicology at the University of Salento-Lecce (Italy). Her research fields concerns Ancient Greek and Roman music, music archaeology and iconography, the reception of the visual classical tradition in art from Renaissance to

the 19<sup>th</sup> century. She is the incoming president of *MOISA. The International Society for the Study of Greek and Roman Music and its Cultural Heritage* and member of the editorial board of *Music in Art. International Journal for Music Iconography*.

---

**Lydia Goehr**

Columbia University New York City, USA

*Zoom presentation*

## **Red Squares: Seeing Nothing, Hearing All**

### **Abstract**

The lecture will present part of the argument from my new book “Red Sea-Red Square-Red Thread.” It follows a long history of a very short anecdote: commissioned to depict the biblical passage through the Red Sea, a painter covered a surface with red paint, explaining that the Israelites had already crossed over and that the Egyptians were drowned. Who was the painter and who the first teller of the tale? How does the anecdote bring a theology of *invisibilia per visibilia* into the history of philosophy, opera, and the competing arts? What light does the anecdote throw on the first and last declared public exhibition of artworks in the modern (imaginary) museum?

### **Biography**

**Lydia Goehr** is Professor of Philosophy at Columbia University, New York City. She is the author of “The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music” (1992); “The Quest for Voice: Music, Politics, and the Limits of Philosophy” [essays on Richard Wagner] (1998); “Elective Affinities: Musical Essays on the History of Aesthetic Theory” [essays on Adorno and Danto] (2008) and co-editor with Daniel Herwitz of “The Don Giovanni Moment. Essays on the legacy of an Opera” (2006). Her forthcoming book from Oxford University Press is *Red Sea-Red Square-Red Thread. A Philosophical Detective Story*.

---

**Sylvain Perrot**

CNRS, UMR 7044 ArchiMède – Strasbourg, France

*In person presentation*

## **What Makes an Image Sound? The Ancient Greek Point of View**

### **Abstract**

The history of ancient Greek art is made of anecdotes showing that the accuracy of the depiction was a criterion of excellence in terms of colours, proportions and even moral qualities. While dealing with musical iconography, one faces a problem, which appears as a paradox for ancient Greeks: how is it possible to achieve a perfect painting of a musical scene, if it misses the sound? Philosophers exploring the theory of *mimēsis* gave two different answers. In Plato's view, the reproduction of an original has to be a mere copy, since everything else is abolition of truth. From this perspective, musical imagery can only be an illusion. On the contrary, Aristotle links the *mimēsis* to its original meaning related to theatre, i.e. *mimēsis* as representation, involving the emotions of the audience; thus, the solution would be to reconstruct sound through memory or imagination. Keeping both perspectives in mind, we may wonder which strategies painters and sculptors used to make images sound. Plato suggested that abstraction and *logos* were the only way to access truth: actually, some musical pictures on ancient vases display poetic inscriptions, which the users of the vases read aloud and even sung, since ancient Greek words had melodic accents and rhythmical patterns. Following Aristotle and studying the internal construction of musical pictures, we may also suggest that ancient Greeks took into account the emotions as depicted on the bodies of the performers and their audience. Indeed, a few ancient descriptions of real statues confirm the results of this anthropological approach.

### **Biography**

**Sylvain Perrot**, a former student of the Ecole Normale Supérieure (Paris) and a former scientific member of the French School of Archaeology at Athens, is Senior Researcher at the Centre National de la Recherche Scientifique, in the UMR 7044 Archimède (CNRS – 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). He is now preparing a new edition, translation and commentary of the theoretical texts of Aristoxenus of Tarentum for the Collection des Universités de France. With S. Emerit and A. Vincent, he initiated a research programme in ancient soundscapes (*Le paysage sonore de l'Antiquité. Historiographie, méthodologie, perspectives*, 2015), a part of which was an exhibition entitled “Musiques! Echos de l'Antiquité” (catalogue published in 2017). His main interest is not only ancient Greek music and soundscapes, but also their reception in medieval and modern times.

## Panels

### Visualizing and Operationalizing Early Music Theory through Diagrams: From Guido to Zarlino and Beyond

Little known pictorial representations from Medieval and Renaissance sources concerned with Pythagorean music theory, its extensions and limitations are in the focus of this contribution. The dichotomy figure/ground offers a welcome epistemological frame within which the basic entities line, circle, and wheel act as powerful metaphors for thinking and operationalizing musical pitch and time structures.

**Daniel Muzzulini**

Zürcher Hochschule der Künste, Zurich, Switzerland

*In person presentation*

The University Library Basel owns a 14<sup>th</sup> century mathematical manuscript collection containing a text by Nicole Oresme with astonishing diagrams which refer to the problem of bisecting and trisecting musical intervals. These and related diagrams by Jacobus Leodiensis are witnesses for Medieval logarithmic pitch conceptions resulting in speculative approaches to micro-tonality developed at monochord representations and circular diagrams.

**Susan Forscher Weiss**

Johns Hopkins University, Baltimore MD, USA

*Zoom presentation*

Wheel charts with moving parts, known as volvelles, began to appear as early as the thirteenth-century in works by Matthew Paris and Ramon Llull. These images added a kinaesthetic dimension to learning. By the late-fifteenth century, volvelles appeared in astronomical and geographic texts, providing efficient summaries of data or serving as simple calculators. To help depict circularity in music, they appeared as early as 1563 in Nuremberg. An analysis of these devices leads to some conclusions about changes in music theory and practice.

**John L. Snyder**

University of Houston, USA

*Zoom presentation*

Theinred of Dover's species theory is designed to generate extra-Guidonian pitches. Species are presented first in Cartesian tables; many are also illustrated in circular and spiroid diagrams. In the former, the spokes mark steps; in the latter, the spirals mark steps. Theinred

concludes with series of conjunct diapentes and diatessarons, in proportionally spaced tables, which result in Daseian and “anti-Daseian” scales. Much as the original tables were remade as spiriform diagrams, these can be imagined as a pair of helices, in three-dimensional space.

## Michael Dodds

University of North Carolina, Chapel Hill NC, USA

*In person presentation*

Beneath the 17<sup>th</sup>-century transition from modes to keys lies a longer shift from ladder-like to circular conceptualizations of tonal space. Especially intense expressions of tonal circularity are volvelles, revolving paper wheels that allow musical patterns—intervals, hexachords, triads, and scales—to be transposed against a fixed background of pitches. In *Arte de musica* (Lisbon, 1626), Portuguese theorist Antonio Fernandez includes a volvelle presciently reflecting central concerns of 17<sup>th</sup>-century music theory. At once archaic and arrestingly progressive, Fernandez’s volvelle furthers the longstanding analogy between musical and cosmological space while echoing a shift from speculative science to science based on observation and measurement.

## Biographies

**Daniel Muzzulini** studied mathematics, musicology, physics and philosophy at Zurich University, where he received his PhD with “Genealogie der Klangfarbe” (Peter Lang 2006). After studying informatics at the University of Applied Sciences 1997–98 in Basel he worked as a software developer until 2002. Afterwards, he was a teacher of mathematics at Alpenquai College in Lucerne until 2019. Since 2015 he has been the manager of the project “Sound Colour Space – A Virtual Museum” at Zurich University of the Arts. His main topics of research are the history of (mathematical approaches to) music theory and perception psychology as well as the history and theory of scientific diagrams.

**Susan Forscher Weiss**, Associate Professor, holds a joint appointment in Musicology and German and Romance Languages & Literature at the Johns Hopkins University. Among her publications are *Bologna Q 18: An Introduction and Facsimile Edition*, *Music Education in the Middle Ages and the Renaissance* and *A Cole Porter Companion*. She was the Robert Lehman Visiting Professor at The Harvard Center for Renaissance Studies, Villa I Tatti in 2014, and a visiting professor at Princeton University in Spring 2019.

**John L. Snyder** earned BM and MM degrees at Michigan State University and a PhD in music theory at Indiana University. He is Professor of Music Theory and Musicology at the University of Houston. His publications include *The Musica of Hermannus Contractus*, *Theined of Dover’s De legitimis ordinibus pentachordorum et tetrachordorum*, Samuel Coleridge-Taylor’s

*Symphonic Variations on an African Air*, and Coleridge-Taylor's *Symphony in A Minor*. Current projects include a critical edition and translation of *Musicae artis disciplina*, in collaboration with Bettina Ryan.

**Michael Dodds** (PhD University of Rochester, 1999) is Associate Professor of Music History at the University of North Carolina School of the Arts. The recipient of fellowships from the Yale Institute of Sacred Music, the Fulbright Commission, and the National Endowment for the Humanities, Dodds has deep interests in the history of music theory in the Renaissance and Baroque eras. He is currently preparing two books (originally one) for publication, both forthcoming from Oxford University Press in the next year or so: *From Modes to Keys in Early Modern Music Theory*, and *The Organ in Baroque Office Liturgy: Performance Practices and Modal Conventions*. He is also a violinist, conductor, and composer.

---



*Krishna dancing with the shepherdesses*, folio of the second Guler Gitagovinda series, ca. 1775. First generation master after Manaku and Nainsukh of Guler. India, Pahari region, Guler. Zürich: Museum Rietberg, Gift Collection Horst Metzger.



## Individual Paper Presentations

**Silvia Álvarez Baamonde**

Sorbonne Université, France

*Zoom presentation*

### The Eye of the Mind: Visualising Rationality in Tom Johnson's Music

#### Abstract

Reconciling the eye and the ear, Tom Johnson's minimalist music expands beyond the walls of the concert hall to conquer the art gallery. The success of *Imaginary Music* (1973), a series of drawings for silent contemplation, reveals the visual dimension of his work and consecrates the 34-year-old American composer in the field of graphic music. Since then, museums all over Europe (Barcelona's Macba, Lausanne's Circuit, Rotterdam's TENT...) have welcomed and premiered his pieces. But how do the visual and the aural interact in Tom Johnson's music? To what extent do they contribute to the overall aesthetic project?

A self-proclaimed "finder" of music, Tom Johnson has repeatedly declined the composer's crown to follow Duchamp's non-intentionality principle. His found mathematical objects, a series of combinatorial laws inspiring his work, constitute a derivation of Duchamp's *objet trouvé*. The visual dimension in Tom Johnson's music serves a double purpose: as a springboard for translating the mathematical concepts into the realm of perception, and as a means of visualising the rationality supporting the aural dimension of his work.

Drawing upon Tom Johnson's latest creations and unpublished archival sources, this paper will analyse the impact of graphism as a conceptualising tool for the poietic process and as a visualising support for the aesthetic experience. During the creative stage, hand-made diagrams, drawings and staging sketches integrate the process as hypo-texts, preliminary versions of his compositions that facilitate the translation of the mathematical object into sound. During the performance, the visual dimension can be made accessible to the audience as a meta-text, an explanatory support guaranteeing the transparency of the logic underlying the music.

Through the fusion of sound and graphism, the eye of the mind is awakened and rationalism finds, in the hands of Tom Johnson, a Neoplatonic expression where objectivity and intelligibility come to the foreground.

#### Biography

**Silvia Álvarez Baamonde** is a PhD candidate in Musicology at Sorbonne University in Paris. After studying the cello and music theory, she received a Master's Degree in Musicology from the Paris Conservatory (CNSMDP), where she obtained three First Prizes in Aesthetics, Music Culture and Twentieth-Century Harmony. She holds an *Agrégation* in Music and she completed



a second Master's Degree in Education from the Paris National Institute for Teaching (INSPE). Her research areas include intertextuality and intermediality in contemporary music and postmodern opera from a gender studies perspective.

---

**Maria Athanasiou**

Newcastle University, UK

*Zoom presentation*

### **Iconographic Representations on *Epitaphios* and *To Tragoudhi tou Nekrou Aderfou* Album Covers**

#### **Abstract**

Butler (2014:181) recognizes that album covers can be “more complicated in their relation to the musical text, as music can be heard without any visual framing devices of this sort,” making them either an entry towards the musical content of a piece or “in medias res paratexts.” Based on this argument, this paper employs *Epitaphios*’ and *To tragoudhi tou nekrou aderfou*’s first releases as an additional tool to discover further aspects of their musico-poetic meanings, while their visual representations help the reader understand their art-folk origin. Since both song cycles discuss national issues, ideas and feelings with a common denominator for the social community, the impact of pain and death is closely interconnected with them, revealing new perspectives of mourning attitudes, while informing visual culture. As the Greek dirge has been taking shape through their content, this paper focuses on their first album releases, which conduce to visualize their intra-musical and poetic features. At the same time, the comparisons and juxtapositions that are made enhance their aesthetic functionality and reveal the cultural background encapsulated by the lament in Greek art-folk song. Allowing the connections of these small musico-poetic tesserae to broaden the musical experience will benefit not only the audience to better appreciate their essence, but it will also trigger and enable researchers to aptly engage with them.

#### **Biography**

**Dr Maria Athanasiou** holds a BA in Applied Music Studies (Major: European Classical Studies, Distinction) from the Department of Music Science and Art at the University of Macedonia (Greece), a Master's degree in Art, Law and Economy (Distinction) from the International Hellenic University and a PhD by research in Musicology from the International Centre for Music Studies at Newcastle University. She is currently a Music Language Tutor at the Centre for Advanced Training at Sage Gateshead and the CoMusica Inclusion Training Producer. Her papers have been published in peer-reviewed musicological journals, special issues and books and have been delivered in more than twenty international conferences and fora. She

holds diplomas in Piano, Advanced Harmony, Counterpoint and Fugue. She is an Associate Fellow of the Higher Education Academy and a Member of the Musicians' Union.

---

## **Nena Beretin**

Phoenix, Sydney, Australia

*Zoom presentation*

### **Decoding the “seen”: Luciano Berio’s *Opera* and its critical reception**

#### **Abstract**

*Opera* (1969–70) is an experimental stage work that Luciano Berio wrote for the New York Open Theater Ensemble. *Opera* had only two performances in North America, both of which were presented by the Santa Fe Opera on 12 and 14 August 1970. Berio described these shows as ‘one of the biggest disasters in my life’. No doubt, his despair was due to the harsh criticism *Opera* received from the press. The commentary shows that certain critics found it difficult to interpret the work’s imagery, symbols and multiple themes. Drawing on select media photographs of *Opera* from the premiere performances, this paper explores the interplay of the visual imagery with the text and the music and evaluates the critical reception within the framework of Stuart Hall’s theory of reception.

According to Hall, representation is an essential part of the process by which meaning is produced and exchanged between members of a culture and involves the use of language, signs and images that refer to both objects and concepts. The theory of representation includes three different approaches: the reflective or mimetic approach, which is the direct and transparent relationship of imitation or reflection between words (signs) and objects; the intentional approach, whereby the meaning of a work is imposed by the author or the subject; and the constructivist or constructionist approach, in which meaning is generated by the interconnection of objects, concepts and language that, in turn, are governed by cultural and linguistic codes. The constructionist approach also takes into account semiotics; therefore, not only words and images but also objects and clothing can function as a signifier in the production of meaning. Along these lines, and the photographic evidence, I argue that Berio’s visual imagery including the actors’ clothing, choreographic patterns and formations as well as their gestures have significant implications of meaning.

#### **Biography**

**Nena Beretin** is Artistic Director of Phoenix (Sydney, Australia). The theatre is funded by philanthropist Judith Neilson to nurture, develop and showcase talent across the performing arts. Nena holds a PhD in musicology from the University of New England (Australia) having completed a Master’s degree at the Sydney Conservatorium of Music. Nena is also a radio

presenter and programmer of classical music at Fine Music Sydney, a Sydney based FM and Digital broadcaster.

---

### **Zdravko Blažeković**

The Graduate Center, City University of New York

*In person presentation*

## **29 August 1971: Hotel Ekkehard, St. Gallen**

### **Abstract**

On 29 August 1971, the American music scholar Barry S. Brook (1918–1997) gathered at Hotel Ekkehard in St. Gallen thirty music and art historians to conceive a new project supposed to catalogue artworks representing, musicians, music making, instruments, and performance spaces. At this meeting, the Répertoire International d'Iconographie Musicale (RiDIM) joined RISM (Répertoire International des Sources Musicales) and RILM (Répertoire International de Littérature Musicale) as a third major international cooperative scholarly venture in music. Brook's vision for the project was to assist musicians, historians, librarians, instrument builders, record manufacturers, and book publishers to make the fullest use of visual sources related to music. This was to be accomplished by developing methods of accumulation, classification, cataloguing, interpretation, and reproduction of visual documentation; by establishing national centers for the gathering and exchanging of information; and by furthering the publication of check lists, bibliographies, iconographies, and scholarly studies related to music iconography.

In this effort, Brook enjoyed a significant collaboration by Geneviève Thibault, comtesse du Chambure (1902–1975), who founded in 1967 the Laboratoire d'organologie et d'iconographie musicale at the CNRS in Paris, which had at the time a unique place in the world, focusing on the research of visual sources for music, as well as Harald Heckmann, who served as Secretary General of the International Association of Music Libraries, Archives and Documentation Centres (IAML). Following the earlier model of RISM and RILM, RiDIM's cataloguing was meant to be organized through a network of national centers. To coordinate their activities, in 1972 Brook founded at the Graduate Center of the City University of New York, the Research Center for Music Iconography, which functioned as both the U.S. national RiDIM center and the international office maintaining the master card catalogue produced by other national centers. Under Brook's guidance, RCMI worked on formulating the methods for RiDIM's cataloguing of music iconography, organized the first eight conferences of RiDIM (1973–1980), produced inventories of music iconography in five U.S. collections (1986–1991), and initiated RiDIM's yearbook *Imago musicae* (1984).

## Biography

**Zdravko Blažeković** is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography *Music in Art*, and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. He is chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns 18<sup>th</sup>- and 19<sup>th</sup>-century music of Southeast and Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early nineteenth century, and music symbolism in medieval and renaissance astrology.

---

**Raffaella Maria Bortolini**

Sorbonne Université, France

*In person presentation*

## Exploring the Sound Identity of Medieval Iconography

### Abstract

The *Alta Cappella* ensemble is widely represented in medieval iconography, depicting at once the testimony of a performance practice and its intrinsic importance in that specific historical context.

Despite their background role in terms of the subject of the image, *Alta Cappella* ensembles are often depicted with great care, through an extensive use of characteristics and details. The problematic of reconstructing a historically faithful sound has been largely discussed. On one side, we have to take into account the misrepresentation derived from our modern taste and our interpretation of the historical sources; on the other side the overlapping of more recent practices in place of the corresponding missing knowledge of earlier times.

In the case of medieval *Alta Cappella*, we tend to reproduce an “ideal sound” based on our knowledge of the late renaissance consorts, for which we have several historical instruments preserved in various museums, possibly corrupted by the use of even later shaped-like reeds. The purpose of this paper is to analyse the possibility of reconstructing the sound of a defined ensemble of *Alta Cappella* instruments, which includes a particular type of shawm equipped with a barrel-shaped bell. This instrument, surprisingly often represented in medieval Europe between 1380 and 1420, didn't leave any further trace in the field of cultured music. The reconstruction of this barrel-bell shawm can therefore be almost unspoiled, lacking a modern term of comparison. The study of the possible role of the instrument in the dynamic of the *Alta Cappella*, could then offer us a more authentic idea of the sound of the ensemble in this particular historical time.

## Biography

**Raffaella Maria Bortolini** is a historical wind instruments specialist. After her bachelor's degree in baroque oboe with Paolo Faldi in Vicenza, she earned a Master in HIP with Ann-Kathrin Brüggemann in Freiburg im Breisgau and continued her studies with Katharina Arfken in Basel. She studied recorder for many years with Sergio Balestracci and Lorenzo Cavasanti, specialising in renaissance and baroque repertoire. In 2015 she achieved a Master in shawm and medieval music with Ian Harrison at the Schola Cantorum Basiliensis. She is now a PhD student in musicology at the Sorbonne University in Paris.

Raffaella regularly performs in orchestras and chamber groups in Europe and Asia. She is the artistic director of Ensemble Seraphim, dedicated to the performance of medieval and early renaissance music.

---

## Renate Bräuninger

Independent Scholar

*In person presentation*

## Pattern Made Visible as Quest for the Absolute

### Abstract

Belgium choreographer Anne Teresa de Keersmaecker takes music as her main source of choreographic inspiration. The range of composers to whose music she has choreographed dance pieces includes ars subtilior, Johann Sebastian Bach, Ludwig van Beethoven and most prominently Steve Reich. Her choreography does not tell a narrative, but often depicts gender roles and relationships performatively. Her choreographic principles involve mainly the recreation of compositional structures in movement. Hence what is made visible in movement are the patternmaking processes underlying both music and movement as a structural principle. Those processes cannot simply be read or deciphered; rather one might relate them to an understanding of composition where form equals content. They are informed by a questioning of representation through modern and postmodern reduction to a minimalist aesthetics, but there is no emptiness in abstraction, rather intense physical energy replaces narrative. De Keersmaecker's herself refers to archetypal principles, which can be found in human and animal creations. Those who are interested in her work are often puzzled by what they call her New Age approach, but I would suggest a different explanation for her quest. Using examples from several different choreographies by de Keersmaecker, I would like to demonstrate, how formal principles in music are made visible in dance; how form can become moving image and visually illustrated. As an interpretation model I would suggest revisiting the idea of the absolute as defined through German Idealist philosophy. The absolute refers to a transcendental ideal that is the aim but which can never be achieved. In this context I

would also like to challenge traditional concepts of absolute art, especially absolute music and discuss the concept in an inter-medial context in which a range of intensities are generated through the recreation of acoustic in the visual.

### **Biography**

My main research area is choreomusical relationships particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaecker touching also at questions of the archive, notation and meaning gaining processes. My training is interdisciplinary in both musicology and dance. I have an MA in Musicology from the Ludwig Maximillians Universität in Munich and a PhD in Performing Arts from Middlesex University, London. A scholarship from the German Academic Exchange Service allowed me to study at New York University. I have taught at numerous German and British Universities, lately at the University of Northampton, and I have published widely both in my native language and in English.

---

### **Marina Buj Corral**

Universitat de Girona, Spain

*Zoom presentation*

## **Symbolic Aspects of Circular Notation (1950 – 2000)**

### **Abstract**

The tradition of representing musical pieces in circular notation dates back to the Middle Ages and the Renaissance. Circular notation has also developed in avant-garde and experimental music, leading to a significant number of examples. In most of them, the circle is used to express symbolic aspects of music.

This paper presents case studies of circular graphic scores created in the second half of the twentieth century through which the magical, invisible, transcendental dimension of music is visualized. These examples of circular scores are extracted from the doctoral thesis on circular graphic notation made by the author.

This paper highlights four symbolic aspects of music which are revealed in circular scores:

1. Circular notations frequently reflect different temporal conceptions such as cyclical and indefinite time and non-linear time (*The magic circle of infinity*, 1972, by G. Crumb; *Keyboard Studies*, 1964, by T. Riley; *Refrain*, 1959, by K. Stockhausen).
2. Circular notations often feature references to the cosmic imaginary (*Galaxis*, 1992, by R. Kayn; *Star Child*, 1977, by G. Crumb; *Dream Frame*, 1989, by J. Catalano).
3. Circular scores are also related with mandalas and meditation (mandala-scores by Pauline Oliveros, conceived for psychosonic meditation; *Yantra*, 1972, by Z. Jeney).

4. Circular notations often include some type of ritual performative action (Up in the hunting dogs, 1986, by V. Ekimovsky), or ritual content (*Combinaisons en cercles*, 1965, by O. Nemescu; *The last pagan rites*, 1978, by B. Kutavicius).

Furthermore, when faced with a circular score, the performer is not exempt from receiving stimuli related to the plurality of symbolic meanings of the circle: totality, unity, perfection, divinity, harmony, homogeneity, absence of division and distinction, eternity, transcendence or representation of time in its cyclical and indefinite aspect.

In this sense, it is possible to affirm that circular notation helps to express the mythological dimension of music. Thus, our research reaffirms Adamenko's (2007) proposition on the presence of a "neo-mythologism" in the music of the twentieth century, which is shown, among other aspects, in the creation of circular scores.

References: ADAMENKO, V. (2007). Neo-Mythologism in Music. From Scriabin and Schoenberg to Schnittke and Crumb. Pendragon Press.

### Biography

**Marina Buj** is a visual artist and a musician. She holds a PhD in Fine Arts from the University of Barcelona and a Master's Degree in Flute Performance from the Conservatory of Music of Granada. Her artistic research focuses on the dialogue between visual arts and music and synesthetic artistic works. She has specialized in the study of graphic scores. Her doctoral thesis was on circular graphic scores and musical graphics in contemporary art and was directed by Doctor Josep Cerdà. She also does research about the use of the sound as a material of artistic creation in the different branches of Sound Art. Since 1999 she teaches art and music in different institutions. Currently, she is a lecturer in the University of Girona (UDG) and the University of Barcelona (UB).

---

### Rachel Coombes

University of Oxford, UK

*Zoom presentation*

## Composing the Decorative: *Fin-de-Siècle* Sheet-Music Illustrations

### Abstract

"The canvas has a tendency to become music and a state of the soul," wrote the post-Impressionist painter Maurice Denis (1870 – 1943) in his memoir *Henri Lerolle et ses amis* (1932). This enigmatic statement refers to the quest among certain fin-de-siècle painters (who often gathered at the painter Henri Lerolle's salon) to find an equivalence between musical experience and the "emotional" value of line and colour on the flat surface of the

canvas. The “arabesque,” for example, was perhaps the most straightforward painterly and graphic equivalent of musical form, being applicable, through metaphor, to the movement of a melody. Nowhere is this association between decorative formalism and music more apparent than in the numerous frontispieces for musical scores designed by Denis and the group of painters known as the “Nabis” in the 1890s. The most well-known of these designs is perhaps Denis’s illustration for Debussy’s *La Demoiselle Elue* (1892). This paper considers the significance of these modest cover designs in relation to Symbolist-inspired attempts by the Nabis to visualize the ineffable mysteries of music.

### **Biography**

**Rachel Coombes** is a second-year doctoral candidate in the History of Art at the University of Oxford, where she is undertaking research on the painter Maurice Denis and his close association with musicians in early 20<sup>th</sup>-century France. She has an undergraduate degree in Music from the University of Oxford, and an MA in History of Art from the University of Birmingham, funded by the Arts and Humanities Research Council. Before resuming her academic studies in 2018 she pursued work in journalism and public relations at the Barbican Centre in London.

---

### **Mariacarla De Giorgi**

Università del Salento, Italy

*Zoom presentation*

## **Music and Politics in the Gender Portraiture of Female Composers between the Ancien Régime and the French Revolution**

### **Abstract**

This contribution aims to investigate the iconographic aspects in the representation of women musicians and composers, who crossed the Eighteenth century, marking an important step in the socio-political evolution of the relationship between women and music. In fact, music, which until the last half of the Eighteenth century had been almost the exclusive prerogative of the aristocratic class, is increasingly becoming an instrument of social promotion for the new bourgeois class, born from the ideals of the French Revolution. The paper starts from the analysis of the portraits of some of the most famous rulers of Central Europe, who dedicated themselves to librettism and composition. They all are portrayed as composers and musicians, while they present their printed works, using their musical skills not only as an ostentation of their enlightened culture, but also as a possibility of self-representation on theatrical stage as women in power.

However, the revolutionary period will produce a new pictorial trend devoted to building a



different image of a woman musician no longer aristocratic, but bourgeois, who dedicates herself to the composition, the pedagogy and the art of interpretation, and therefore represented as a learned musician, a “savante musicienne,” able to make music and compose like men.

Interesting is the rich production of female painters, who dedicated themselves to giving prestige to many authoritative composers and performers, pioneers of a professional emancipation, which the Restoration would soon suffocate, by doing everything to relegate female musicians to the most confined domestic walls.

### **Biography**

Doctor's degree in Humanities at the University of Salento, Italy (1990). Postgraduate Studies in musical palaeography Università di Cremona (1991). Postdoctoral Fellowship in Musicology at the Ludwig-Maximilians-Universität Munich, Germany (1992-1995). PhD in Musicology at the Ludwig-Maximilians-Universität Munich (1998). Research Fellowship in Musicology by Deutscher Akademischer Austauschdienst (DAAD) – Bonn, Germany (1998-1999). Lecturer in Music History and Music Theory at the Faculty of Arts, University of Salento (2000 – 2008). Lecturer in Music History at the Faculty of Foreign Languages, University of Salento (since 2008 until today). Scientific Advisor by the Bayerische Akademie der Wissenschaften, for the Edition's Project *Lasso-Gesamtausgabe*, Munich, Germany (2014). Scientific Leadership in the Research Project *Music and Politics in Female Compositions from the Eighteenth to the Twentieth Century*, promoted by CSBC-Puglia (2018 – 2019).

---

### **Fr. Michael Dunleavy OP**

Province of the Irish Dominicans, Dominican Studium, Dublin, Ireland

*In person presentation*

## **Image, Text and Sound in Fra Angelico's "Song of Glory"**

### **Abstract**

This paper will examine Fra Angelico's "musical paintings" in the context of their original liturgical setting, and highlight how the specific devotion afforded to the Blessed Virgin Mary within the Order of Preachers coupled with the solemn celebration of the liturgy, constitutes the "optic" for an understanding of the greater part of Fra Angelico's *dipinti musicali*.

*"With his whole life, he sang the glory of God, which he carried like a treasure in the depths of his heart and expressed in his works of art."*

(Pope John Paul II, 1984)

Angelico's *Song of Glory* is enunciated iconographically in three specific heavenly subjects – *The Coronation of the Virgin*, *Enthroned Madonna and Child* paintings and the *Universal Judgement*. These are the narratives that constitute Fra Angelico's *Dipinti Musicali* – his “Musical Paintings.” Fra Angelico may not have received professional musical training, nevertheless, we can be certain that his familiarity with contemporary music practice and performance in the cultural milieu of Florence in the *Quattrocento* aligned to the musical tradition in the Dominican Order must surely have inspired his *dipinti musicali*.

Most of Angelico's paintings were created for religious settings, that is, for churches where the liturgy was celebrated. It is important to note that painted music (*musica picta*) evokes music, however, if we actively engage in contemplation of a painted musical scene, we will discover that musical paintings also have the power to reproduce aurally the music portrayed. The music represented in Fra Angelico's paintings was familiar to his original audience, so, we can confidently attest that his viewers – particularly his Dominican *confrères* who contemplated these works on a daily basis – were transposed from their contemporary surroundings to a transcendent audio-visual experience of heavenly beauty.

### Biography

**Michael Dunleavy OP** is an Irish Dominican priest. He studied theology at the Dominican House of Studies, Tallaght, Dublin and the University of Saint Thomas (*Angelicum*) in Rome. Michael has always had a keen interest in music and the arts; and in his Dominican ministry, has presented conferences on the beauty of the Christian faith as portrayed in masterpieces of art and masterworks of music.

Michael spent nine years in Rome at the Irish Dominican Community of San Clemente undertaking the role of prior and bursar. The exceptional beauty of the Basilica of San Clemente, situated within the cultural and art-historical *milieu* of the city of Rome was an inspiration for Michael to pursue further studies in the arts. He was awarded a BA (Hons) in Art History and Music from the Open University, Milton Keynes, UK.

Michael has just completed a doctoral dissertation on the Dominican artist Fra Angelico, titled “Epiphanies of Beauty”: Music Iconography and its Spiritual Meaning in Selected Paintings of Fra Angelico.

---

**Henriette Engelke**

Universität Wien, Austria

*Zoom presentation*

## **Between Aesthetic Questionability and Educational Value: Pictorial Interpretation of Musical Works Through the Moving Image**

### **Abstract**

In 1923, a German film company started the production of films illustrating musical compositions. These “Musikfilme” were based on symphonic music, e.g., Beethoven’s symphonies nos. 3 (“Eroica”) and 6 (“Pastorale”) and Berlioz’ *La damnation du Faust*, but also on piano music, e.g., Beethoven’s Sonata no. 14 (“Moonlight”), Chopin’s Berceuse Op. 57, and Schumann’s Kinderszenen Op. 15. Being part of the so-called “Beiprogramm,” the films did not aim at intellectuals but at the less educated cinema audience. Contemporary critics discussed this phenomenon of “pictorial interpretation of musical works through the moving image,” seeing filmed music (“verfilmte Musik”) as an opportunity to both introduce classical music to the broader masses and, at the same time, teach the less educated how to listen to music, i.e., how to understand musical language. The theoretical and practical approach was hermeneutical, believing that symphonic and other instrumental music would have a deeper meaning, a programme which is “told” by musical means of expressions and, therefore, supposed to be understood by the sophisticated, or trained, listener. In the film periodical *Reichsfilmbblatt*, (12 May 1923), Ernst Frank states that the cinematic transposition of music could be regarded as an artificial replacement of the “musical second sight” once described by Heine. Thus, music and film would gain new appeal, especially for “unmusical or semi-musical” individuals. Like other authors, Frank stresses the importance of cinematic experiments like these, stating that this kind of music film would carry the potential of an educational film, serving as a mental guide to the understanding of a composition and educating the musical memory through the combination of image and music.

In my paper, I want to give an insight into this new genre of music film, its reflection in contemporary journalism, and its connection to other popular sorts of music films, such as film adaptations of operas.

### **Biography**

**Henriette Engelke** studied singing in Cottbus (G) and musicology in Vienna (A). Her master’s thesis (2016) deals with Jewish composer Joseph Beer (1908 – 1987). She has been research assistant in the FWF (Austrian Science Fund) projects “A. W. Ambros in Vienna: Essays and Reviews in Music,” “Musical Modernism and German Cinema (1913 – 1933),” and “Film Music as a Problem in German Print Journalism (1907 – 1930).” Currently, she is working at the Exilarte Center for Banned Music. Henriette is fellow of the Vienna Doctoral Academy:

Theory and Methodology in the Humanities. Her dissertation project at the University of Vienna deals with film adaptations of operas in the German-speaking countries up to 1945.

---

## **Christine Fischer**

Independent Scholar, Basel, Switzerland

*In person presentation*

### **The Studiolo as Liminal Space: Negotiations between Sounds and the Visual**

#### **Abstract**

Since Liebenwein's seminal study (*Studiolo*, 1977), the studiolo, an often richly decorated study room, and its multiple functions in courtly life have become an important part of iconographic studies, of the assessment of courtly collections, and of the examination of ideals of princely behaviour. Tim Shephard's exhaustive book on the Este studioli (*Echoing Helicon*, 2014) puts the musical significance of these rooms in clear focus for the first time: the manifold iconographic elements in their interior decorations referred to the otherworldly qualities of music and to their functions as places for actual musical performances.

The paper widens the perspective of these fascinatingly diverse study rooms by defining them as the most widely influential liminal spaces. Since they were functionalized as enhancing artistic creation (and with it highly gendered notions of authorship) their iconographic programs, spatial relations and musical descriptions explore into media transgressions with different artistic means. Taking into account not only the famous examples from Northern Italian Renaissance palaces and villas, but also later opera scenes and room-related descriptions of creational processes (17<sup>th</sup> to 19<sup>th</sup> centuries), the paper delves into a studioli-tradition of visualizing the invisible powers of music and its creation. I argue that studioli need to be viewed as spaces designed to enhance and accommodate the act of creation as part of princely and/or artistic self-fashioning and therefore as mediators between the "real" and the "transcendent" by their very definition. The gendered notions of artistic authorship and of mediational capabilities will be discussed as historically changing but as the most determining ideas that influenced the visual components of these small rooms of studies, and their negotiations of the relations of the arts among each other by visualizing the unseen.

#### **Biography**

**Christine Fischer** is historical musicologist with research interests in vocal, theatre and instrumental musics of the 16<sup>th</sup> to 20<sup>th</sup> centuries. She studied musicology, Italian literature as well as history of art and ethnomusicology at Ludwig-Maximilians-Universität Munich and University of California Los Angeles. In 2004 she earned her PhD with a thesis on the operas of Maria Antonia Walpurgis at University of Berne and held an assistant professorship

of the Swiss National Science Foundation at Schola Cantorum Basiliensis from 2007 to 2013, conducting research on performance practice of Early Opera while heading an interdisciplinary team. 2019 – 2021 she was Senior Research Associate at the Lucerne University of Applied Sciences and Arts - School of Music. Her publications focus on aspects of gender and diversity in music, national musical identities and the connections between music and the visual. Christine Fischer taught at academic institutions in several German speaking countries and worked as music journalist, freelance author and dramaturge of performance projects.

---

### **Ingrid Furniss**

Lafayette College, Easton PA, USA

*Zoom presentation*

## **The Planet Venus as a Lute Player: A Comparative Study of Buddhist and Middle Eastern Visual Evidence**

### **Abstract**

Many works of art surviving at Dunhuang, Kizil, and other Buddhist sites in northern China display lute-playing deities. While most of these deities originated in India, a few have parallels in Middle Eastern art. The personification of the planet Venus as a female lute player is one such example, appearing on a Tang-dynasty silk hanging scroll dated to 897 from Dunhuang's Library Cave and a Northern Song mural painting at Dunhuang. Both paintings depict Tejaprabha Buddha (Buddha of Blazing Light) and the Five Planets. (The Five Planets, those heavenly bodies that are visible to the naked eye, were linked to the Five Elements in Chinese philosophy.) One of the Five Planets, Venus, is shown in both paintings as a woman wearing a long white robe and holding a *pipa*. The connection between Venus and the lute is also attested in cultures in the Middle East. For example, two 13<sup>th</sup>-century pen cases, both owned by the British Museum but originally from Iraq and Iran respectively, are decorated with various astrological and zodiacal symbols. Venus appears on both of these works as a female musician, once as a harp player and twice as a lute player. These examples attest to the sharing and transmission of artistic, religious, and musical ideas over vast distances, as well as efforts across time and place to humanize the unseen and unknowable, the planets themselves.

### **Biography**

**Ingrid Furniss** is Associate Professor of Asian art at Lafayette College. Her expertise is Chinese music archaeology, and she is currently completing a book, *Music from the Margins: The Art and Archaeology of Lutes in Pre-Modern China*.

---

**Florence Gétreau**

CNRS, Institut de recherche en musicologie, Paris, France

*In person presentation*

## **What They Hear and What We Don't See: A Look at Listening in a Missing Painting**

### **Abstract**

Since the founding study of J.H. Johnson on the cultural history of listening (1995), “the concert and its audience” have been apprehended by H.E. Bödeker, P.Veit, and M.Werner (2002), in their aspects of reception, organization, and promotion, and according to a typology of urban places and collective behaviour. R. Leppert responded to this initiative, proposing a specific contribution to “the social discipline of listening” based on the assumption that listening to music in a public meeting place is at the same time visual and sound. He was followed by P. Junod who defended the idea of “Seeing and listening,” after noting that the iconography of the listener had been greatly forgotten by iconographers of music (2009). J.-M. Fauquet has shown that „the lodge“ is a commonplace in painting and that it „makes a picture“ (2013). For our part (2016) we have clarified how painters, by the use of frames, have made sensitive the actors and their expressions, and listening practices that are not just a „social discipline“ and a spectacle within the spectacle, but also a psychology of the listener. Within the framework of this conference we wish to focus on a series of drawings by Ernest Joseph Laurent (1859–1929), *Assembly of spectators: study for the Concert Colonne*, dated November 18, 1883 (nine pencil drawings, 23.5 x 27 cm, Paris, Musée du Louvre, RF 12930). They are sketches for a painting exhibited at the Salon of 1884 that belonged later to the Museo Nacional de Bellas Artes in Buenos Aires where it has not been found for several decades. By drawing in the half-light of the steps of the concert hall, Laurent has framed his listeners as close as possible to their faces: individual portraits or a poetic vision, creating a sensitive approach to shared listening. Although nothing can be seen of the music being heard (the untraceable painting was titled *Au Concert Colonne. Scene at the edge of the stream*, or the second movement (*andante molto moto*) of Beethoven's Pastoral Symphony), we will show by which graphic means the artist restores the expressive power of music in the eyes of these rare and unexpected “listening figures.”

### **Biography**

**Florence Gétreau**, musicologist and art historian, is director emeritus of research at the Centre national de la recherche scientifique (CNRS), Institut de recherche en musicologie (Paris). She has been curator and *chef de projet* of the Musée de la Musique, and she served as director of the Institut de recherche sur le patrimoine musical en France (CNRS). She has authored or edited publications on organology, sociology of music and music iconography.

She is the editor of *Musique • Images • Instruments* and has curated exhibitions (the last one “Wine and Music: Harmony and Dissonance,” 2018, Cité du Vin, Bordeaux). Elected to the Academia Europaea in 2010, Commandeur des Arts et Lettres, she is the recipient of the Anthony Baines memorial Prize, the Curt Sachs Award and of the Claire Brook Award for *Voir la Musique* (2017). A former President of the Société française de musicologie (2011 – 2015), she is member of the Directorium of the IMS.

---

## **Alan Green**

Ohio State University Music & Dance Library, USA

*In person presentation*

### **Recent Content Development in the International Database of Association RIdIM, 2019 – 2021**

#### **Abstract**

The past three years have been a period of significant growth in the number of records and variety of content in the international database of Association RIdIM (<https://db.ridim.org>). This presentation will give an overview of the new content added to the database by partner projects and individual cataloguers since our last conference report in 2018.

#### **Biography**

**Professor Alan Green** is Head Librarian at the Ohio State University Music & Dance Library. He has served as Project Director of the Editorial Centre of RIdIM since 2004, and as member of the Council of Association RIdIM since 2015. In the International Association of Music Libraries (IAML) he has served as a member of the Technical Advisory Committee of Répertoire International de Litterature Musicale (RILM), and as a member of the Board of Directors of the Music Library Association (MLA) and IAML-US. Publications include several articles about the development and history of the RILM and RIdIM databases, *Basic Music Reference* (MLA/A-R Editions), *Allen Sapp: A Bio-bibliography* (Greenwood Press), and *Allen Sapp: Piano Sonatas I-IV* (A-R Editions, forthcoming).

---

**Judith I. Haug**

Orient-Institut Istanbul–Max Weber Stiftung, Turkey

*In person presentation*

## ***Principio di virtù*: Iconography and Performance Practice of the Trecento Viella**

### **Abstract**

For the reconstruction of instruments, iconography is the most important source besides theoretical treatises and literary texts, especially if extant notations are not instructive beyond the recording of a melody. Analysis of images can follow two main avenues: first, the materiality of the depicted instrument (shape, size, structural details) and its player (posture, technique, ensemble combinations). The other approach aims at gaining insights into the type(s) of music performed. Here, the question of the visible is complemented by the question of what can be made audible. Possible relationships with the notated repertoire add another dimension.

The proposed case study combines approaches of iconography/iconology, historically informed performance practice and digital humanities. The location is the Italian Trecento, the instrument under scrutiny the Viella. According to the two approaches outlined above, the first segment of the presentation deals with data evaluation using the visualization tool *Palladio* (University of Stanford), relying on Howard Mayer Brown's "Catalogus. A Corpus of Trecento Pictures with Musical Subject Matter" (1984–88) as well as the RidIM catalogue as a data corpus. This is expected to yield statistic insight into issues such as frequent ensemble constellations, regional peculiarities or structural characteristics.

The second part aims at questions such as which kind of music the respective painters may have had in mind for the Viella, why they chose to paint it, and what meanings may have been intended. On the basis of examples such as Giotto's *Feast of Herod* (c. 1315) and *Baroncelli Polyptych* (c. 1330) or Andrea di Bonaiuto's *The Church Militant and Triumphant* (1366–68), we ask about the relation between depicted and real music. Were instruments just visual elements in the composition of a painting? Are they imbued with symbolic meaning, or do their depictions carry musical information, which can be evaluated for practice?

### **Biography**

Studied Historical Musicology, Medieval History and Medieval German Studies in Augsburg, MA in 2005; thesis on Salomone Rossi's Hebrew psalm motets (1622/23). 2008 PhD in Tübingen; thesis on the dissemination of the *Genevan Psalter* in Europe and the *Ottoman Empire*. 2010–12 research assistant in the *Virtual Library of Musicology*. 2012–16 DFG-funded *Habilitation project Ottoman and European Music in 'Alī Ufukī's Compendium*, MS FPbn Turc 292: *Interpretation, Analysis, Cultural Context* (c. 1650); 2017 *venia legendi* in Münster. 2016–18 postdoctoral researcher at



OII for *Corpus Musicae Ottomanicae*; since 2018 senior researcher responsible for the field of musicology, since 2020 Acting Deputy Director of the OII.

---

**Wm. Keith Heimann**

Brookdale College, Lincroft NJ, USA

*Zoom presentation*

### ***“In the Companionship of Angels”: Divine Transcendancy in *The Etude Music Magazine****

#### **Abstract**

For 75 tumultuous years, *The Etude Music Magazine* was the unquestioned and unchallenged monthly journal for both professional and amateur musicians in the United States. In unwavering discourse, the 977 issues of *The Etude* printed between 1883–1957 virtually oozed with one clear, consistent message: “The devil hates music ... Music is the one preferred art of God.” The motif was presented in formats ranging from selected sheet music to editorials and articles, and eventually to full-colour, original illustrations.

The crucial importance of music within a pious life and as a part of the church liturgy was unquestioned by *The Etude*. Special sections devoted exclusively to sacred choral and organ music were a regular part of each issue, reserved for specific, prominent locations in each issue. Readers could anticipate articles that addressed the needs and problems of the choir director, the organist, and clergy, all supplemented with sheet music of standard repertory, new arrangements of traditional hymns, and original sacred music.

In the early 20<sup>th</sup> Century, The Golden Age of Illustration created a mass media trend in which elaborate illustrations dominated publications. For *The Etude*, focused on reinforcing the editorial stance that “music is one of man’s closest bonds with God,” religious imagery became a frequent theme of its cover illustrations.

It seems that the core agenda, operating under the surface, was that music—specifically, classical music—was, according to *The Etude*, a protective balm against the evils of the world. Just as angels often act as God’s earthly messengers and protective agents in western iconography, musical angels published in *The Etude* were used to remind the reader that classical musicians were endowed with unique, Godly blessings and guided by Divine encouragement. As a music iconographer with a particular focus on American mass media illustrations, I will examine on the illustrations published in *The Etude* that merged the sacred with the secular. This study will analyse the images that sought to convince the reader that, as musicians devoted to performing and teaching a narrowly-defined genre of music, they were the recipients of Divine favour, the privileged legatees of light -- both literal and metaphorical -- and therefore endowed with the ability to banish any “spiritual eclipse” that might diminish their fellow man.

## Biography

**Dr Wm. Keith Heimann** is a graduate of The Juilliard School. His scholarship in music iconography has been published in *Music in Art: International Journal for Music Iconography*, and the journal of the Association Répertoire International d'Iconographie Musicale (RIdIM). His doctoral dissertation earned the Lloyd Old and Constance Old Thesis and Lecture Awards in Music, Dance & Theatre in Visual Culture. In addition, his research was included in *The Art of Artertainment: Nobrow, American Style* and *The World of Jim Crow America: A Daily Life Encyclopedia*. Prior to his tenure as a professor of humanities at Brookdale Community College, Dr. Heimann sang with opera companies in Vienna, New York, Santa Fe, Houston, and Los Angeles, and performed in *The Phantom of the Opera* and *Evita*.

---

## Maria Kapkidi

University of Ioannina, Greece

*Zoom presentation*

## Iconography as Part of Marketing Strategies: Visual Language Used in Record Catalogues and in Advertisements in the Hellenic-American Press (1910 – 1930)

### Abstract

A study of the two largest Greek-speaking newspapers, which existed at the time in the USA, *Atlantis* and the *National Herald*, reveals how the record industry began using images as a means to expand the market for their products. This article is the result of my long study of the Greek 78rpm gramophone record industry and related parameters. One of these parameters concerns the marketing of Greek music in the USA in the period 1910 – 1930, as the time when of the new phenomenon of illustrations in record catalogues and advertisements in the Hellenic-American press.

Printed media play an important role in my research into the development of popular culture in America in the early years of the 20<sup>th</sup> century, when marketing options were rather limited. The recordings of Greek performers and Greek repertoire occupied a prominent place in the two most important newspapers of Hellenism in America, mentioned already. The rectangular frames and images were designed to catch the eye of the readers. These drawings had to appeal to potential customers, the immigrants, who lived far away from their mother country. In 1921 an important historical anniversary was celebrated: the centenary of the Greek Revolution of 1821, in which a part of present-day Greece freed itself from Ottoman rule. Of course, this special occasion influenced and shaped the themes of the images. Similar images were used to adorn the covers of the record catalogues, which were regularly issued by the companies. Their themes were identical or almost identical to the images used

in the ads. Gradually the growing interest in gramophone records also led to a more modern form of illustrations: Portraits of singers and musicians.

All the material will be interpreted and analysed further, on the basis of anthropological studies, where we can conclude these images as what characterized by what Sherry Ortner, “summarizing symbols” and “elaborating symbols.” They contain, at least subconsciously, highly sacred and emotional meanings for the Greek population in general and the Greek immigrants of the USA in particular.

## Biography

I graduated from the Department of Music Studies of School of Philosophy of the National and Kapodistrian University of Athens (2010) with a Master diploma in Byzantine Musicology (2017). My second Master’s in Folklore and Education (2020) came from the Department of Primary Education Studies of NKUA. Today I am a PhD Candidate in Department of Music Studies in University of Ioannina. I also hold Certificates in Harmony, Counterpoint, Fugue, Piano, Michigan Proficiency in English, and ECDL degrees. Furthermore, I have attended the Special Education distance-learning seminar and the program of Aristotle University of Thessaloniki: *The Ecumenical Patriarchate: History - Law - Cult*, Life-Long Learning in the IP of the Center for Continuing Education and Training earning corresponding certificates. Regarding my presence in the academic community till today, it was relevant to the fields of my special interest, which are Byzantine Musicology and Popular Culture. Finally, I am a member of the Hellenic Musicological Society, a member of the Greek Folklore Society and a member of the International Society for Orthodox Church Music. More information can be found also in: <https://uoa.academia.edu/MariaKapkidi>

---

## Elise Kollé

University of Glasgow, UK

*Zoom presentation*

## The Evolution of Lady Harpists in Portraiture: 1750 – 1950

### Abstract

While all musical instruments tend to have some stereotypes associated with their sounds or the people who play them, the harp is one of the most gendered and idealized instruments in classical music. The proof is in the portraits.

The invention of the single-action harp in the early eighteenth century coincided with the rise of domestic music making and became one of the most popular musical instruments for high-society women for over half a century. I have created an online database of portraits of lady harpists during the eighteenth century, which serves as the foundation of my analysis of the

contemporaneous public perception of female musicians. *The Historical Harp Portrait Database* ([historicalharpportraits.wordpress.com](http://historicalharpportraits.wordpress.com)) aims to present not only the relationship between women and the harp, but also the complicated coexistence between artistic expression and domestic confinement. I will investigate the possible reasons why women chose to share their portraits with the harp, and how portraitists interpreted the harp-playing subjects. I will determine the degree to which the harp served the potential goals of women's portraits in general, and how such goals reflect the values of the Age of Enlightenment. I will also explore the notion that women themselves were regarded as pieces of art, separated from their humanity to achieve a kind of allegory containing a conflicting array of messages; sexuality and fertility, discipline and propriety, innocence and fragility, subject and object. Finally, I will present portraits of female harpists from subsequent centuries as a comparison to their Enlightenment counterparts. The harp continues to be one of the most feminized instruments in western classical music, even though the harp was professionalized around 1850, when it was integrated into orchestral music. The similarities between modern and early-modern portraits provide a striking demonstration of how the harp retained its gendered reputation, and how society perceives the "ideal" harpist today.

### **Biography**

**Elise Kolle** is a harpist and researcher, recently earning her Master of Music in Musicology under the tutelage of John Butt at the University of Glasgow. Her master's thesis explores the connections between harp repertoire and visual representations of harpists during the Age of Enlightenment.

Elise was previously a Fulbright Scholar in Stockholm, Sweden where she studied historical harp construction at the Stiftelsen Musikkulturens Främjande. She earned her Bachelor of Music in Harp Performance and Music History from the New England Conservatory of Music in Boston, MA where she was a student of Jessica Zhou and Dr. Ellen Exner. She is the recipient of an American Harp Society Grant, the Lois Roth Endowment Award and the George Whitefield Chadwick Medal.

---

**Clemens Kreutzfeldt**

Universität für Musik und darstellende Kunst Wien, Austria

*Zoom presentation*

## **Museum Practices of a 19<sup>th</sup>-Century Boston Music Store: Dimensions of Cultural Transfer in a Mozart portrait**

### **Abstract**

In 1853 the American Nathan Richardson (1827 – 1859) opened his music store *Musical Exchange* in Boston. He had spent several years in Europe for his musical education and became well connected with many musicians, intending to incorporate his cosmopolitan experiences into his business model. Thus, he not only promoted his store as a place for the mere trade of musical supplies, but he also advertised it as a place of social exchange with an explicitly international character, especially addressing travelling or migrating musicians. This included not only the employment of international staff or the display of foreign-language music periodicals, but also the rich design of the interior with objects of art imported from Europe, such as busts, medallions and portraits. Among them was a copy of a Mozart portrait that's original had been acquired in 1849 under great public attention by the publisher Carl August André. Richardson was shown the original portrait in 1853 while traveling Europe, and he arranged for a copy to be made for public exhibition at his Boston store. The portrait commissioned by Richardson is symptomatic not only of the Americans' orientation towards European musical culture ideals of the time, but also of the adaptation of the associated practices of *Meistererzählungen*, in which the visual played a central role. The paper will shed light on the transatlantic transfer of these practices. Not only will the strategies of Richardson's self-presentation through the musealisation of his business premises be explored, but special attention will also be paid to the various conditions and processes of reception of the portrait by the diverse international circle of agents in the music store. Against this backdrop, the paper will examine the portrait not just as a mere depiction of Mozart, but it will rather analyse its embedding in a complex visually *unseen* network of references, changing from the perspective of the respective audience in the music store.

### **Biography**

**Clemens Kreutzfeldt** graduated in 2012 with a bachelor's degree in music, art and media at the University of Oldenburg. This was followed by a study abroad at Kingston University, London. 2013–2016 he studied musicology with a focus on the cultural history of music (M.A.), as well as music and art education (M.Ed.) at the University of Oldenburg. 2016–2018 he has been a research associate at the Institute of Musicology, University of Cologne. Since 2019, he is research associate in the project “Musical Crossroads: Transatlantic Cultural Exchange 1800–1950” at the University of Music and Performing Arts Vienna, led by Melanie Unseld

and funded by the Austrian Science Fund. The working title of his dissertation is “Music trade in Antebellum North America. Spaces of Transatlantic Exchange”.

---

## **Thalia Laughlin**

Melbourne Conservatorium of Music, The University of Melbourne, Australia

*Zoom presentation*

### **Intersections of Modern Art and Early Music: Marie Laurencin's *Shepherdess* on the 1951 Recording of John Blow's *Venus and Adonis***

#### **Abstract**

The Editions de l'Oiseau-Lyre was founded by a wealthy, Australian woman: Louise Hanson-Dyer. In 1927 she left Melbourne to establish a music-publishing house in Paris, later extending its output to sound recordings. The Editions de l'Oiseau-Lyre's luxurious publications and recordings have, today, become fascinating and rare collector's items.

In 1951, the Editions de l'Oiseau-Lyre released a recording of John Blow's full 1682 opera: *Venus and Adonis*. The inside of the disc's packaging, surprisingly, contained an exquisite print by modern French painter Marie Laurencin (1883–1956): *The Shepherdess*. Marie Laurencin had in fact, more than a decade earlier, produced seven watercolour designs for the Editions de l'Oiseau-Lyre's publication of John Blow's opera – *Venus and Adonis* – in 1939. *The Venus and Adonis* publication was unique in that it contained, alongside the opera score, her aquarelle illustrations, representing each of the opera's characters: *Venus and Adonis*, *Cupidon*, *The Huntsman*, *The Shepherd*, *The Shepherdess*, *The Three Graces*, and *The Imaginary Portrait of John Blow and his Lady*. Very little known is about Marie Laurencin's seven designs for *Venus and Adonis* and they do not appear in any secondary-source material on the artist.

The Editions de l'Oiseau-Lyre was well acquainted with the practice of including modern works of arts as covers for publications or recordings of ancient music. Did this intersection of two trans-historical media result in better sales? Better aestheticism? This paper explores the wider cultural significance of the Editions de l'Oiseau-Lyre's decision to include Marie Laurencin's *Shepherdess* on a baroque recording, and what this says about the aesthetic tastes of modern consumers of the 1950s. The findings presented in this paper stem from two years of archival research at the Editions de l'Oiseau-Lyre archive in Melbourne, the Bibliothèque littéraire de Jacques Doucet in Paris, and the Bibliothèque nationale de France.

#### **Biography**

**Thalia Laughlin** is a doctoral student in musicology at the Melbourne Conservatorium of Music, University of Melbourne in Australia. Her research is looking at the early twentieth-century patronage of women by the Australian founder of the Editions de l'Oiseau-Lyre:

Louise Hanson-Dyer (1884 – 1962). In 2019, Thalia was nominated as a Norman MacGeorge Scholar and in 2020, she received the prestigious Ormond Exhibitions Scholarship. Thalia also works as a music history tutor and a research assistant at the University of Melbourne, and is part of the editorial team for the musicological journal *Context*. She has presented different sections of her research at conferences in Melbourne, Hobart, Vienna, and Berlin.

---

**Aikaterini Maniou**

Kapodistrian University of Athens, Greece

*Zoom presentation*

### **The “Moving Photo” or Music Theatre as Iconography of Invisible Realms of Reality in Two Works by Jani Christou and Alfred Schnittke**

#### **Abstract**

In 20<sup>th</sup> century music, composers, searching beyond sound, engage and combine new means of expression, often visualizing transcendental realms where absurd, heterogeneous elements unify in higher dimensions. In this essay two case studies “Three scenes for soprano and ensemble” (1980) by Alfred Schnittke and “Anaparastasis I (The Baritone)” (1968) by Jani Christou will be comparatively examined under the common spectrum of their composers’ notion about composition praxis, where the perception of the “unseen” is variably codified and artistically incarnated. Having experimented with a number of religious, philosophical and psychological systems, flirted with chance, magic and fate, both composers have written about the notion of transcribing invisible spheres of reality in music as an ultimate creative goal. Christou’s broad conception of “Metamusic” meets Schnittke’s concept of “Shadow-Worlds” in two vocal works constituting forms of Music Theatre, sharing common characteristics translated into different aesthetics.

We argue that, through intense, detailed but static movement, both works form kinds of “sounding images,” the scene itself be converted into a whole “revitalized illustration,” transported from hidden spiritual worlds. Within such structures, the ways elements of heterogeneous origins unify, alluding to universal codes, will be trailed, while the broadening of the idea of (musical) borrowing practices will be investigated. Naming voice as “a particular sound made by something with a soul” (Aristotle) the ways that both works’ intense abstraction removes theatre from music, resulting in “illustrations of spiritual realms” embedding higher levels of energy. Therefore, the idea of such musical structures functioning themselves as iconography of invisible realities is suggested, music becoming the means of “blowing soul” to the “photo” (Axelos).

To illustrate the previous, snapshots from both works’ performances, focusing on the overall scenes’ pictorial effects as well as on each performer’s “active portrait” will be included.

Finally, the notion of “transforming transcendental invisibilities into music” as a potential analytical tool will be examined, placing works of assertive orientations into larger contexts linked by common philosophical threads, providing the possibility of comparison, grouping and evaluation.

### **Biography**

Born in Athens, Katerina Maniou is a soprano and musicologist. She holds a PhD from the Department of Music Studies of the University of Athens entitled *Aspects of Modernism and Postmodernism in Alfred Schnittke’s Work* funded by the State Scholarship Foundation (IKY). She received her Singing Diploma with “Grade Honors and First Prize” and holds the degrees of Piano and Music Theory. She has published articles in Greek musicological journals, given lectures in the Department of Music Studies, Megaron Athens Concert Hall and the Third Program of Hellenic broadcasting corporation (ERT). She has taught music history, analysis and singing in Sound engineering, Acting and Dance Professional Institutes. As a practitioner, she focuses on contemporary improvisational, experimental music and performance art. She collaborates with the Greek National Opera, Onassis Foundation (S.g.t), with the Performing Groups “Song of the Goat Theatre Company” (Poland), “Medea Electronique,” etc.

---

### **Thomas Metcalf**

University of Oxford, UK

*Zoom presentation*

## **The Parergon of the “transmedial” Work: The Intrinsic and Extrinsic of Music after Art**

### **Abstract**

This paper will offer a version of parergon theory to musics that use artworks as their source material for transmedialisation. It will create linkages across aesthetic and formal processes to introduce a framework with which to critique such music. Whilst parerga have been situated in literary theory (Heller–Andrist, 2012), this is the first time these ideas have been applied to music.

A parergon is loosely defined as something external to the artwork: a “supplement” (Derrida), or “ornament” (Kant). As Paul Duro explains, “for Derrida, the frame is the part of the artwork that ‘gives rise’ to the artwork, completing the work in a way that the work ... is incapable of achieving” (2019).

Arguably, the means of transmedialisation is this frame; a formal structure that is inherently linked with the spatial and symbolic aspects of the visual work, and thus is integrated as part of a larger musical metaphor. Derrida echoes this idea of transforming message through



structure: “The parergon ... must ... designate a formal and general predicative structure, which once can transport intact or deformed and reformed according to certain rules, into other fields, to submit new contents to it” (1978).

Arguing that compositional processes are this frame, we can understand Robin Murriner’s summation of Derrida in that, “the ‘work itself’ ... will be formed and informed by what we take and bring to its exterior” (2002); the composer is the mediator of this internal and external dialogue of the artwork. Therefore, the composer becomes a critic in the inherent analysis of the source work, allowing a construction of “those relations without which the object lacks its specific identity” (ibid.).

Through examples ranging from 19<sup>th</sup> century “programme music” or tableaux vivants, through to the graphical compositional techniques of the 20<sup>th</sup> and 21<sup>st</sup> century, this paper will trace shifts in art theory, and to interrogate them with respect to musicology through the aesthetic notion of the parergon.

### Biography

**Thomas Metcalf** (b. 1996) is a researcher and composer studying for a DPhil at Oxford University. His research focuses on the transformation of graphical spaces into determinate musical ones, and how this can be incorporated into contemporary compositional practice through the aesthetic notion of a “graphical ekphrasis.” Articles on his own music, as well as that of Kenneth Hesketh and other contemporary composers will be published in *Tempo*, *Question*, and *Leonardo* in the coming months. Upcoming projects include pieces for the Kreutzer Quartet, and players of the Psappha ensemble. Other than composition and research, Thomas is also a tutor at Oxford in composition, and topics of music history since 1900.

---

### Lucien Midavaine

Independent Scholar, Belgium

*Zoom presentation*

## Esoteric Interpretation of Music in the Work of Jean Delville (1867 – 1953)

### Abstract

For several decades, scholarship on 19<sup>th</sup>-century arts established the extent to which music was an endless source of inspiration for symbolist painters. Jean Delville (1867 – 1953), a prominent member of the Belgian symbolist scene, is no exception, and his work includes a copious amount of music-related imagery ranging from Orpheus and Wagnerian heroes to allegories and the frontispiece for Alexander Scriabin’s symphonic poem *Prometheus*. Many of these works have attracted attention for they show a heavy influence of late 19<sup>th</sup>-century occultism in which Delville stayed deeply involved during his entire life. In a 1998

article (“Edouard Schuré et Jean Delville sur la scène wagnérienne,” *La Monnaie wagnérienne*), Sébastien Clerbois pointed out how Delville’s work frees itself from traditional interpretations of Orpheus or Parsifal to favour an idealist evocation, following esoteric principles. More recent works such as Flaurette Gautier’s *Jean Delville et l’occulture fin de siècle* (2012) provide a first globalized approach of how occult knowledge captivated Delville and guided his career. Drawing from those papers and my own research on music performances within Delville’s art salon in the 1890’s, I propose to take a closer look at the theory to which Delville subscribed and its influence on the depiction of music in his work. My contention is that, from the moment Delville was initiated, the keys to reading his works can be found in a limited number of books he utilized consistently. Through examination of selected music-related artworks and their relationship with the principles that guided the aesthetic choices, I will show how Delville interprets classical subjects while borrowing concepts from Theosophy and esoteric Christianity. An iconographical approach will help us to reveal how occult theories provided him with a variety of symbols to instil meaning in every formal aspect of an artwork and allow visual art to convey the ideas beyond the visual.

### Biography

**Lucien Midavaine** holds a master’s degree *magna cum laude* in Art history from the Université libre de Bruxelles (Belgium). His thesis, supervised by Professor Michel Draguet, focused on the relationship between music and the visual arts in French and Belgian symbolism. He has since published several papers on related topics, notably “Music and the Convergence of the Arts in Symbolist Salons: From the Salons de la Rose+Croix to the Salons d’Art Idéaliste” (*Nineteenth-Century Art Worldwide*, 2019) and a chapter in *Seeing and Hearing the Beyond: Art, Music, and Mysticism in the Long Nineteenth Century* (London: Bloomsbury, in press).

---

### Florentin Morel

Sorbonne Université – IReMus, France

[In person presentation](#)

## Representations of Percussion Instruments in Celestial Music (Between 12<sup>th</sup> and 16<sup>th</sup> Century)

### Abstract

Music iconography is one of the most frequently used tools for the study of the organological characteristics and contextual use of musical instruments. In the case of percussion instruments, we can, for instance, cite Castaldo’s work (published in the *RiDIM/RCMI Newsletter*), on the representations of cymbals in the Greek world, Molina’s work on frame drums, in addition to the many studies by Montagu and Blades.

As Baldassarre indicates, “music iconography requires independent methodological models that are appropriate to its subject and which capture the subject’s structure” (“Reflections on the Methods and Methodology in Music Iconography,” *Music in Art*, 2000). It is in fact fundamental to take into consideration the iconographic representation both in its dimension of graphic object and in its contextual and spiritual dimension.

The appearance of musician-angels in iconography can be attested only from the end of the 12th century, in connection to the flourishing of the cult of the Virgin Mary; these representations will then be extended to the cult of Christ. The celestial concert becomes therefore the expression of the Glorification of God through the representation of musical production (Brassy).

Several studies on the theme of music in the images of the Coronation of the Virgin, celestial music and musician-angels have been already realized (Werner). However, the recent intensification of digitization of medieval iconographical images gives us the possibility to study a much bigger number of representations. It becomes therefore possible to widen the research on a precise and specific *instrumentarium* such as the one of percussion instruments. This paper, based on the corpus of images present in the Musiconis database and in other similar sources, will focus on the analysis of the contextual use of percussion instruments and their symbolic dimension in the iconographic representations of the celestial concert.

## Biography

**Florentin Morel** is a PhD student in musicology at Sorbonne University (supervised by Pr. Frederic Billiet). His research focuses on the evolution of practice and organology of percussion instruments. He holds a Bachelor and a MA in Music and Musicology from Sorbonne University. He is also involved in the indexing work of the Musiconis database. Morel is a percussionist and composer who has collaborated with several choreographers including Serge Keuten from the Paris Opera. He participated in the three sessions of the FAB Musiconis project (Sorbonne University-Columbia University). He is also the Director of the Music School and supervisor of the Artistic and Cultural Education program of the Communauté de communes du Val de Sarthe (France).

---

**Joseph Nelson**

University of Minnesota, USA

*Zoom presentation*

## **Musical Sounds of Covent Garden: Music, Street Cries, and the Performing Public in Early Modern London**

### **Abstract**

Orlando Gibbons's pieces *The Cries of London 1 & 2* (c. 1610) offer a collage of melodies and texts drawn from other street crier works, such as that of Thomas Wheelkes, and likely from real street vendors. The pieces differ from other such pieces, however, including in its lack of repeated text and less use of imitation. It also provides a sense of sonic space as though walking through a market teeming with activity as the voices pass by and disappear. Covent Garden Market, which developed in the mid-seventeenth century, likely included that exact type of melodica street crying alongside street performers and balladeers.

This paper examines images of Covent Garden Market ranging from Wenceslaus Holler, Marcellus Laroon, Pietr Angillis, William Hogarth, and J. Bluck to show the evolution of the street market and its spaces of formal and informal musical performance. It further proposes a soundscape in which market vendors and shoppers experienced different types of musical performance, including the cultural exchange between middle- and lower-classed people through the theatres, taverns, and brothels. That tapestry of sound included street cries, but also broadside ballads and popular ballads such as those published by Thomas d'Urfey and Richard Leveridge.

Musicologists have tended to focus on concert culture to fill in the musical landscape of mid-eighteenth-century London. However, by reconstructing the spatial and sonic context of lower-class music making, it grows clear that musical culture and the experience of music by most Londoners from the time involved popular song and street music and performances by lower-class people whose voices are now lost to history.

### **Biography**

**Joe Nelson** is currently a PhD 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.

**Ruth Piquer Sanclemente**

Universidad Complutense de Madrid, Spain

*Zoom presentation*

## **Musical Iconography and Enlightened Thinking in Goya's Portraits**

### **Abstract**

Francisco de Goya y Lucientes (1746–1828) produced a wide series of portraits of the Spanish nobility in a fully neoclassical style. Among them, we find some outstanding examples with musical references including *José Álvarez de Toledo*, *XI Marqués de Villafranca*, *Marquesa de Santa Cruz*, and *Duquesa of Abrantes*. These works also denote a symbolic character in which the enlightened mentality and the significance of the musical education of the nobility are important values.

This paper will highlight the relevance of these works within the social context of the families to which they were dedicated (Osuna, Medina-Sidonia, Alba, etc.), taking into account their fondness for music as one of the expressions of the Enlightened Thinking. In particular, we will discuss the connections with the trade of instruments and musical publishers, the aesthetics of modernity and musical thought of the time, as well as the musical practices of the aristocratic environment. In our approach, it will be essential to observe the musical instrument representations as well as the presence of legible and non-readable scores.

### **Biography**

**Ruth Piquer Sanclemente** is Lecturer at the Musicology Department (Universidad Complutense de Madrid). She teaches Musical Iconography, Ethnomusicology, Musical Criticism and Popular Music. She has been Postdoctoral Visiting Fellow at Cambridge University (Faculty of Music) (MEC-Fullbright Program - Fundación española para la Ciencia y la Tecnología). She studied at the Universidad Complutense de Madrid, where she obtained her MA in Musicology with Award (2002), BA History of Art (2000), and PhD in Musicology, with the Award for Best PhD dissertation in Musicology 2008-2009. As part of her PhD studies, she spent Terms at Humboldt Universität Berlin, Université Paris Sorbonne IV, University of Melbourne, and Institute for Musical Research, London. Her PhD dissertation was published in Spain as “Clasicismo Moderno, Neoclasicismo y Retornos en el pensamiento musical español” (Editorial Doble J, Sevilla, 2010). She leads an R+D Project on Musical Iconography and is member of different Musicology and Art Research groups. She has lectured and presented papers at international Universities and Institutions.

**Christopher Price**

Canterbury Christ Church University

*Zoom presentation*

## **Saint Cecilia, Patron Saint of the Drinking Classes**

### **Abstract**

On permanent display in Canterbury's City Library there is a 19<sup>th</sup>-century oil painting showing Saint Cecilia in suitably beatific pose, at the inevitable organ. As if in further validation of her heavenly qualities, two cherubs float around her head, looking down at her, whilst a snippet of Dryden hovers in the top right-hand corner of the picture. It is an excerpt from the end of *Alexander's Feast, or the Power of Music. An Ode in Honour of St Cecilia's Day*, written in 1697. Saint Cecilia is a familiar trope in musical iconography, so it comes as no surprise to find that she was recruited to a number of causes over the years. Her presence in Canterbury is only to be expected, with a cathedral tradition stretching back for a thousand years, but the provenance of this picture is rather more remarkable: it was one of the paintings in the possession of a musical society which met in the city for almost a century, and whose main concerns, apart from music, seem to have been eating, drinking, and a subliminal assertion of political ambition. Saint Cecilia's near neighbours in the Canterbury Collection are a bunch of dowdy local councillors whose formulaic representations earned the withering scorn of no less a commentator and humourist than William Makepeace Thackeray.

This paper will consider not only what Saint Cecilia could possibly have done to deserve this fate but also what purpose her patronage might serve in the political environment of the English nineteenth-century bourgeoisie. The conclusions will, with regret, have less to do with the ethereal characteristics of her cultured beatification than with the tawdry struggle for emancipation in an elitist society.

### **Biography**

**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 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 has been 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, Hong Kong, and Barcelona.

**Ilnaz Rahbar**

Islamic Azad University, Science and Research Branch, Department of Art,  
Faculty of Art and Architecture, Tehran, Iran

*In person presentation*

## **A Music Iconography Study on the Painting of “Amale-i Tarab” by Kamāl-Al-Molk in Qajar Period**

### **Abstract**

“Amale-i Tarab” (royal Music ensemble) painting (probably 1886/1303 AH) is one of the renowned Iranian painter’s oil painting on canvas art works, Kamāl-Al-Molk (1847 – 1940) that is kept in Kākh-i Golestān palace. This painting is a representation of musicians in Naser-al-Din Shah’s (r.1848 – 1896) royal court in Qajar period (1789 – 1925). This painting shows the outer environment of a garden or a greenish landscape in which the river is located on the left bottom. The presence of a tray for eating and drinking items indicates that there was a banquet in the royal court. There are fifteen individuals in the picture of which five have musical instruments. Two of the three young individuals are dressed in feminine attire. According to their costumes and wrinkled skirts, it seems that they are dancers. Three players in the first plan have Santur, *Kamāncheh*, and Tār. Two individuals, who are Tonbak and Daf players, are approximately drawn behind the other people. In this paper, a study on players and making a comparison between pictorial references, in other words photos of Qajar period are done. Subsequently, depicted musical instruments, their structure, kind, trappings and changes will be addressed. Social status, musicians and the relationship between musical instruments and social status is another issue that the picture depicts. Another matter of issue in this paper is the reflection and doubt of gender in three individuals’ gender dancing who are probably breadless young boys (amrad). As Kamāl-Al-Molk’s main purpose in most his paintings was recording diverse occurrences like camera, it can be easily conceived that this painting represents the reality of Qajar period. Furthermore, with music iconography method, it will be possible to learn more about the latent realities in the background. This picture can be considered the musical manifestation of Qajar period in Naser-al-Din Shah’s time.

### **Biography**

**Ilnaz Rahbar** is Assistant Professor of Art Studies, Faculty of Art and Architecture, the Science and Research Branch, Islamic Azad University. She has been teaching within universities since 2009, and now she is a Lecturer in the Science and Research Branch, Islamic Azad University. She teaches a variety of courses, including Art History, Research Methodology, Mythology, and Comparative Art Studies, as well as supervision a number of MA students. Ilnaz studied Music at Tehran University, where she gained her Bachelor’s degree in 2006,

-and Art Studies at Tarbiat Modares University for her MA (2007–2010) and PhD (2011–2015). She plays Setār, one of Persian traditional instruments, and has learnt vocal and instrumental Radif (Repertoire of Persian music). She has studied with Mohammad Reza Lotfi, the greatest traditional music teacher in Iran. In her BA thesis, *Music of Ashiqi in Hamedān Province*, was concerned with Ashiq players of her homeland, Hamedān. It was in her Master's thesis, *Music in Safavid Pictures* that she started to research music in Persian pictures. In her PhD dissertation, *Transformation of Royal Discourse in Sassanid Artworks*, she examined Sassanid art from the point of view of power. She has published numerous papers about Iranian music and art. Also she participated in many conferences, both national and international. She is member of Iran Music House, and National Talents Foundation of Iran.

---

### **Timur Sijaric**

Österreichische Akademie der Wissenschaften, Vienna, Austria

*In person presentation*

### **The Allure of the Immaterial: Representations of Music in *Wien-Film* 1939 – 1945**

#### **Abstract**

Music formulates and forms the cornerstone of Vienna's trademark as a "City of Music" (Musikstadt). While this mythical imagination was expedited in 19<sup>th</sup> century's literature, it was its manifestation in cinema that determined and imbued this stereotype with a lasting impact. It is especially noticeable in film productions between 1939 and 1945 where the topos of Vienna was augmented and differentiated under the aegis of the Third Reich's cultural policies. Here, in movie productions of the newly founded *Wien-Film*, the visualisation of music became an integral part of the studio's paradigms.

In the paper, I will approach the visual representation of music in productions of the *Wien-Film* by three specific instances: the immateriality of music, as shown as an expansion of space; body and gender dynamisation through music; the presence of the auditive representation and the absence of the visual counterpart (in this case the depiction of the city). Tracing these particular representative strategies by the studio's directors and composers, our contribution aims to display the mechanisms of conveying ideology through audio-visuality.

#### **Biography**

**Timur Sijaric** is research assistant at the Austrian Academy of Sciences, employed in projects with focus on audio-visuality, mediality of music and historical film music.

---



**Christopher Smith**

Texas Tech University School of Music, Lubbock TX, USA

*Zoom presentation*

## **The Riverine In-Between: Landscape and Soundscape in 19<sup>th</sup> Century Waterfront North America**

### **Abstract**

The recovery of vernacular sound and movement in the eras before recording and film is a tricky business: North American landscapes, especially on riverfronts and in harbours, were alive with music and dance, but their oral-/aural-/visually-transmitted musics were seldom considered to be of greater than picturesque or passing interest. The first serious collection of African American song in notation was published only in 1867, and visual depictions of subaltern music were seldom rendered with anything approximating accurate observation or depiction of context and performance practice. There are exceptions—notably, illustrations by W.S. Mount, G.C. Bingham, and H.H. Beard—but most documents of riverine music and dance are notable primarily for their frustrating brevity or vagary. Moreover, waterfronts were tricky liminal places: whether riverine or maritime, fresh water or salt, riverbank or harbour-front, the place where the water meets the land has been, for millennia, a place of exchange. In these locations, different classes, races, experiences, values, and music-and-movement priorities met, mingled, and cross-fertilized. Waterfront societies have been as slippery, multi-textured, smelly—and fertile—as the riverbanks themselves; yet, through consideration of anthropological, historical, colonial, spatial dimensions, and the performance practices of music and movement, we can begin to recover movement and sound experience, even in the era before acoustical or celluloid reproduction. Through a synthesis of analytical methods from iconography, ethnography, historical performance practice, and kinesics, drawing on prior work in the area of reconstructing 19<sup>th</sup> century vernacular music and dance, this paper argues that the particular fluid, liminal, physical locales of river- and harbour-fronts—New Orleans and Manhattan, St. Louis and Cincinnati—were spaces whose physical and semiotic fluidity, and the sound and movement that flowed through them, can be recovered.

### **Biography**

**Chris Smith** is Professor, Chair of Musicology, and director of the Vernacular Music Center at Texas Tech University. He composed the theatrical show *Dancing at the Crossroads* (2013), the “folk oratorio” *Plunder!* (2017), and the immersive *Yonder* (2019). His monograph *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (2013) won the Irving Lowens Award; his newest book is *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* (2019), and he is a collaborator, with Thomas Irvine (Southampton),

on *Sounding Histories: A Global Music History of the Anthropocene* (2022). He is a former nightclub bouncer, carpenter, lobster fisherman, and oil-rig roughneck, and a published poet.

---

## **Pablo Sotuyo Blanco**

RIdIM-Brasil & Universidade Federal da Bahia, Brazil

*Zoom presentation*

### **The five senses music iconography in 18<sup>th</sup>-Century Minas Gerais: A Struggle between Enlightenment and Illumination**

#### **Abstract**

The iconographical tradition related to regular human senses (touch, sight, hearing, smell, and taste) has been largely researched among scholars focusing a wide set of cases. From isolated examples to whole visual programs design to décor specific (closed or open) spaces, produced with different underlying meanings, they were consistently described, analysed, and contextually discussed. However, few cases confront different sets of these iconographical programs with opposing ideological background produced in the same local context during the same period. This seems to be the case of the paintings located at the sacristy of Conceição do Mato Dentro's See (Minas Gerais, Brazil), recently restored and reopened to public visitation and religious functions. Among a web of ideas and practices from diverse contexts of production and reception, they appear to "dialogue" with a similar example found in the 18<sup>th</sup> century enlightened ceiling paintings at the *inconfidente* Carlos Corrêa de Toledo e Melo's private residence, located also in Minas Gerais, at the city of São José d'el Rey (present Tiradentes). However, they relate not to agree but to argue and oppose instead. The bowed *rabeca* depicted over the sacristy's ceiling paintings disclose a sort of Jesuit approach to the human senses, a path to contemplation (and illumination) through the applied imagination over them, while the secular enlightened reference embedded by the lyre at Toledo's room seems to represent an ideological counterpart and counterpoint. Two different meanings, uses, and functions of the music iconography of the same organological family, depicted less than 400 km apart under the same captaincy of Minas Gerais, but clearly not the same ideological and socio-political colonial Brazil.

#### **Biography**

**Dr Pablo Sotuyo Blanco** is a professor at the Federal University of Bahia (UFBA). He is one of the initiators of national projects on music related documentation, including the International Repertoire of Musical Iconography in Brazil (RIdIM-Brasil) of which he is currently the president, and the Northeastern chapter of the International Repertoire of Musical Sources in Brazil (RISM-Brasil). He also coordinates UFBA's Archive of Historical Musical Documentation

(ADoHM) and chairs the Technical Chamber of Audiovisual, Iconographic, Sound and Musical Documents (CTDAISM) of the National Archives Council (Conarq). An active composer and musicologist, he has widely published his scientific production on music and musical iconography in Brazil and abroad.

---

**Laura Stefanescu**

University of Sheffield, UK

*Zoom presentation*

## **Sounding Heaven in Fifteenth-Century Florence: A Theatrical Experience**

### **Abstract**

Scholars have long interpreted the visual complexity of the painted heavens of Quattrocento Florence by means of subtle theological ideas. The discussion of the numerous representations of heavenly music, performed by angels both vocally and on a variety of instruments, makes no exception to this trend. Setting out in a different interdisciplinary direction, this paper aims to reveal the crucial importance of the material representation of heavenly space, within a culture heavily immersed in theatrical experience, and its influence on musical iconography.

Popular Florentine artists, such as, for example, Neri di Bicci, were no theologians, but they imagined and painted the music of heaven, both instrumental and vocal, in a particular manner, indebted to their involvement in the production of the Oltrarno plays, organised through the network of adult confraternities. At the same time, the popularity of youth confraternities within the city, a unique Florentine characteristic, also played an important role in shaping the visual sound of heaven. The boys of youth confraternities were dressed as angels, singing hymns and *laude* during processions and theatrical performances, and, while imitating the angels, had themselves in turn become the image of these heavenly figures in the art of the time. Consequently, the visual representation of angelic music was itself indebted to the music sung by the “material” angels in religious rituals and plays.

By studying artworks alongside the musical embodied experience of the afterlife as enacted in sacred theatre, I propose an interpretation of the painted musical heavens of Quattrocento Florence through the lens of the visual language that had emerged from the rising popularity of the performative in this city during the fifteenth-century. The repeated sight of angels singing and playing specific types of music in the churches and on the streets of Florence had left its mark on the imaginary representation of heavenly music.

## Biography

**Laura** is an art historian working on Italian Renaissance art interested in the interplay between music, art, theatre, and religious experience. She is currently Research Associate for the Leverhulme Trust project *Sounding the Bookshelf 1501: Music in a Year of Italian Printed Books* at the University of Sheffield. She has recently completed her doctoral studies with a dissertation entitled “Staging and Painting the Heavens: Art, Theatre, and Music in Fifteenth-Century Florence,” which analyses the representation of heavenly music in Italian Renaissance art. Her publications include the co-authored book *Music in the Art of Renaissance Italy c. 1420–1540*, published with Harvey Miller (Brepols), and a co-authored article on musical illuminations and sensory experience in *Renaissance Quarterly*.

---

## Marte Stinis

University of York, UK

*Zoom presentation*

## Moulding, Weaving, Visualising: Frederic Leighton and the Listener

### Abstract

Frederic Leighton (1830–1896), best known for his classicising paintings of elegantly draped women and his role as President of the Royal Academy in London, held a keen interest in the analogy between music and painting. He was personally friends with prominent singers and musicians, such as Joseph Joachim, Pauline Viardot-García, Adelaide Sartoris, Clara Schumann, Charles Hallé, and Mme Norman Neruda, to name a few. Throughout his life, he organised countless musical soirées and private performances in his purpose-built studio, occasions that held a profound artistic influence on him. In this paper I want to demonstrate how Leighton became particularly interested in one way of introducing abstract instrumental music into his painting, and that was through the figure of the listener.

Listening became a sufficiently private and subjective experience for Leighton to experiment with it on a visual level, extending the motif through other liminal states, like absorption, reverie, and sleep. By eliminating narrative and literary references and drawing on theories of “art for art’s sake,” Leighton attempted to create non-narrative works of art, which prioritised formal interest and subjective experience, an approach modelled on instrumental music, in works such as *Lieder ohne Worte* (1860–1861) and *Golden Hours* (1864). Hence, what I want to argue is that, by foregrounding the listener, modelled on the subject-object relationship in music, the viewers are instructed to respond in a similar fashion.

While Leighton’s art is often valued in terms of its execution in his highly finished works, the shift from production to reception aesthetics can, I argue, tell us more about the expectations Leighton placed on his viewers. By extension, it proffers questions about the nature of the

relationship between artwork and viewer; the idea of abstraction and temporality; and how we interact with artworks on a visual, theoretical, and aesthetic level.

### Biography

**Marte Stinis** is a PhD candidate at the University of York, researching music as an aesthetic ideal for Aesthetic painters in the nineteenth century. Bridging musical aesthetic with painting aesthetics, her research aims to reveal to what extent the Aesthetic artists Frederic Leighton, Albert Moore, and James McNeill Whistler were taking inspiration from the idea of music and its affiliations with the doctrine of art for art's sake. Marte has spoken at numerous conferences and holds two published articles. Alongside teaching in the History of Art department, Marte acted as Co-Editor-in-Chief for *Aspectus: A Journal of Visual Culture* in 2019 – 2020.

---

### María Belén Vargas Liñán

University of Granada, Spain

*In person presentation*

## The Visual Legacy of the *Cuerda Granadina* (1853 – 54): Humour and Musical Transgression in a Post-Romantic Gathering in Southern Spain

### Abstract

The *Cuerda Granadina* was a gathering of young intellectuals that emerged in the city of Granada in the mid-nineteenth century. Some of its members, such as musician Mariano Vázquez, novelist Pedro Antonio de Alarcón, arabist Juan Facundo Riaño or music journalist José de Castro y Serrano, became relevant personalities in the Spanish cultural and institutional life of the second half of the century.

The members of the *Cuerda* [String] were called “nudos” (knots), alluding to the name of the gathering, and each of them had a nickname to avoid any inequality between them. In the course of their artistic-literary encounters they produced spontaneous and improvised poetic, musical, and pictorial compositions in two manuscript volumes.

This paper approaches on describing the musical images -- a total of 40 illustrations -- contained in the pages of these albums, which are currently preserved in the Casa de los Tiros Museum in Granada. Too its goal is analyzing the concept of “album” as a manifestation of Hispanic literary and visual culture, typical of the nineteenth century.

The drawings and watercolours of the albums of the *Cuerda* are a reflection of the musical practices that the group carried out. They show a critical, extravagant and transgressive musical thought with the academic circles of its closest surroundings (the bourgeois societies of the Granada of mid-nineteenth). The images are mainly caricature like and some complement

their message with verses of a satirical nature.

From an aesthetic point of view, they were a pictorial field of experimentation and reflect the most modern and original aspects of the albums. In conclusion, the musical illustrations of the *Cuerda Granadina* include the most shameless and provocative content that left by the “nudos,” because through them their ingenious, subversive and insolent humour is reflected, which makes them an exponent of the most critical and liberal current of Spanish Romanticism.

### **Biography**

PhD in Musicology by University of Granada (2012, Doctoral Thesis Prize). Lecturer in History and Sciences of Music in University of Granada-Spain (since 2018). Lecturer in Musical Education in University of Almería-Spain (2000 – 2018). Vargas is specialist in the study of music in the press of the 19<sup>th</sup> and 20<sup>th</sup> 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).

---

### **Tobias C. Weißmann**

Johannes Gutenberg Universität Mainz, Germany

*Zoom presentation*

## **Meaning and Emotion. Visualising Music in Early Modern Festival Books**

### **Abstract**

Music is effectively omnipresent in festival books and engravings of the early modern period. After all, music comprised a core element of the multimedia strategies of festival culture in pre-modern Europe. Drummers and trumpeters choreographed the movements of the hosts and their entourage, instrumental ensembles seated on pageant-wagons accompanied tournaments or triumphal entries, and singers and orchestras performed cantatas and serenate on stage machines or festive architecture. In interaction with the visual arts, the music aimed to communicate symbolically or concretely articulated messages and to emotionally manipulate the public.

As recent research has shown, the court and municipal festivals were not only aimed at the local populace, but also and primarily at the European court society. The central means of publicising such events were the festival books and engravings produced by the organizers and circulated at the European courts to draw attention to the festivities beyond their spatial and temporal boundaries.

But how was music, the art of the unseen, represented in festival books and prints? With

which artistic strategies and artifices did artists succeed in visualising the dual function of music in a festival context: the mediation of meaning and the evocation of emotion? What iconographic traditions and genre conventions were established for the visual representations of music? Which innovations can be observed? How should the relationship of image and text be evaluated? This paper explores these and other questions against the sociological and cultural-historical background of early modern festival culture and argues that music was not only an audible but also a visible art that should be listened to and looked at. The visual sources studied range from papal processions in Rome and the Medici celebrations in Florence, to solemn regattas in Venice, to courtly festivals in Munich, Dresden and Paris from the 16<sup>th</sup> to the 18<sup>th</sup> century.

### **Biography**

**Tobias C. Weißmann** took his D. Phil from Humboldt University Berlin in 2019 with a dissertation on the interrelation of visual arts, sound and music in roman baroque festival culture, awarded with the Rudolf Arnheim Prize. He held scholarships at the Deutsches Studienzentrums Venedig, the German Historical Institute Rome, the Bibliotheca Hertziana and the Leibniz Institute for European History. Since 2018 he has been lecturing in art history and musicology at Mainz University. He is member of the Young Academy of Sciences and Literature Mainz and head of the DFG-network “Religious Plurality: The perception of religious differentiation as reflected in the arts, theologies and society of the long 19<sup>th</sup> century.” His research focuses on the intermediality of music, the visual arts and architecture from the early modern period to the 20<sup>th</sup> century.

---

### **Viktor Velek**

Masaryk Institute and Archives of the Czech Academy of Sciences,  
Czech Republic

*Zoom presentation*

## **The Iconography of Printed Compositions (19<sup>th</sup> and 20<sup>th</sup> Centuries) with the Theme of Master Jan Hus and Hussitism**

### **Abstract**

Music in visual culture can take many different forms. The usual associations also include iconography used for the commercial promotion of a musical work; in the culture of the 19<sup>th</sup> and 20<sup>th</sup> centuries, the artistic design of the cover (or title page) of the published sheet music was of great importance.

There are relatively many compositions in the collection of published compositions with the theme of Master Jan Hus and Hussitism that will attract attention at first sight. Mediaeval motifs

were attractive and expressed the issues of both past centuries (nationalism, democratisation, social issues, etc.).

The paper aims to present the typology of motifs used (persons, landscapes, objects, symbols, events, etc.) and to point out not only the original artistic solutions, but also the existence of frequently used clichés. Another goal is to define the criteria that led to the decision to equip the published sheet music with an attractive cover (the influence of significant anniversaries, events, etc.). There are also “syntheses” connecting, for example, the visual culture of Czechoslovak legionaries (1914–1918) and medieval Hussite soldiers, for example, in the evocation of the anniversary of the establishment of Czechoslovakia or as an appeal to defend the state against fascist Germany. A distinctive group is formed by artistic solutions supplemented by text. The theme of Master Jan Hus and Hussitism captured in this way represents a unique set, varied in terms of both professional and amateur approaches. It also documents the development of the gradual acquisition of knowledge about the visual history of the Middle Ages, as well as the elements of its idealisation.

### **Biography**

**Mgr. Dr. phil. Viktor Velek**, Ph.D.: A musicologist, Head of the Department of the Theory and History of Fine Arts of the Faculty of Fine Arts of the University of Ostrava, a member of Czech Radio Vltava's Classical Music Department and a researcher at the Masaryk Institute and Archives of the Czech Academy of Sciences. He graduated from the Faculty of Education of the University of South Bohemia in České Budějovice (Mgr. in 2001, Music and German Language) and completed musicological doctoral studies at the Faculty of Arts of Masaryk University (PhD in 2010) and at the University of Vienna (Dr. Phil. in 2008). His research is varied: the musical culture of Czechs abroad (especially in Vienna), the musical life of the Slavs in Vienna, the musical form of Czech historical national traditions (e.g. St. Wenceslas, Master Jan Hus, Jan Amos Komenský/Comenius, T. G. Masaryk and music), the Slavic reciprocity in music and the musical culture of Czech Germans. In addition, he focuses on the popularization of science, i.e. he often lectures for the lay public, cooperates on scripts for Czech Television and Czech Radio, and performs with the ensemble Ostravská bandaska. He also collects historical recordings. In 2018, he participated in the research into the life and work of the Czech composer Karel Moor, who worked in Trieste at the beginning of the 20<sup>th</sup> century (project organized by Lumen Harmonicum). He focuses on the issue of social songs especially in the research into the Slavic musical culture in Vienna, in the research into the history of the Czech national anthem and in the research into working-class songs.

---



**Miloš Zatkalik**

University of Arts, Faculty of Music, Belgrade, Serbia

*In person presentation*

## **Messiaen's Rhythm, Bacon's Figures and Dazzling Birds – Deleuzian Reflections on *Vingt Regards sur l'enfant-Jésus***

### **Abstract**

In his study on the painter Francis Bacon, Gilles Deleuze demonstrates how Bacon overcomes conventional representation, while still employing figures, rather than abstractions. The Deleuzian concept of diagram, “an operative set of a signifying and non-representative lines, zones and colours” (elsewhere also defined as “the distribution of power to affect and be affected”) serves to “shatter the figurative givens” and “unlock areas of sensation.” What is painted on the canvas, therefore, is sensation, rather than illustration or narration, and the function of the painted body is to sustain the sensation.

This non-representational use of potentially representational, figurative means brings painting closer to the immediacy with which music couples material to sensation. This common feature shared by the two arts is especially striking when the elements of music (fundamentally nonrepresentational) are directed outwards, creating an (often misleading) sense of representation or illustration.

In light of these ideas, the present paper examines Messiaen's piano cycle *Vingt Regards sur l'enfant-Jésus*. Divergent in many respects, Messiaen and Bacon nonetheless furnish an example of how “music begins where painting ends,” and possibly indicating even a zone of indiscernibility between them.

The affinity between the two artists can be observed in a number of concrete parallels between their respective creative procedures. Inspired precisely by Messiaen, Deleuze talks about rhythm as the essence of painting. The isolated figures of Bacon may have their counterpart in Messiaen's juxtaposition of thematic blocks. Bacon struggling to “paint the scream” finds its mirror image in Messiaen's making (violent, dazzling, “screaming”) colours audible. A number of other parallels are to be found.

In more general terms, we could say that Messiaen's lines of flight (often embodied in birdsong, “becoming bird”) pierce through the barrier imposed by mundane experience (along with the rigorous structuring of sound material) to reach up to the divine, intersecting with figuration-scrambling lines radiating from Bacon's diagram.

### **Biography**

**Miloš Zatkalik**, a composer and music theorist, professor at the University of Arts in Belgrade. For several years visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany,

the USA, Slovenia and Australia. Research interests include analysis of 20<sup>th</sup> century music, relationships between music and literature, and psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation.

---



Procession with trumpets and percussion instruments (detail), Mayan fresco Bonampak, Room 1, Chiapas State, Mexico, ca. 800 CE.

21<sup>th</sup> International Conference

## **Visualising the Unseen: Music in Visual Culture**

### **Programme Committee**

**Antonio Baldassarre**

President Association RIdIM, Zurich (CHE)

**Carola Bebermeier**

Universität für Musik und darstellende Kunst Wien (AuT)

**Egberto Bermudez**

Universidad Nacional de Colombia, Bogotá (COL)

**Zdravko Blažeković**

Research Center for Music Iconography, New York (USA)

**Daniela Castaldo**

Univeristà del Salento, Lecce (ITA)

**Christine Fischer**

Independent Scholar, Basel, Switzerland

**Marita Fornaro Bordolli**

Universidad de la República, Montevideo (URY)

**Eva Paulová**

České Muzeum Hudby (Czech Museum of Music, Prague) (CZE)

**Arabella Tenniswood-Harvey**

University of Tasmania, Hobart (AUS)

**Wei Zhang**

上海音乐学院 (Shanghai Conservatory of Music) (CHN)



Geneviève Thibault de Chambure and Frank Hubbard in the restoration workshop of the Musée Instrumental, Conservatoire, 1967. Photo © private collection.

## 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, including the Database developed by Association RIdIM can be used in line with Association RIdIM's belief in open access to scholarly information and expertise.

For further information please visit our website at [www.ridim.org](http://www.ridim.org).



Barry S. Brook (left) and Harald Heckmann (right), 1970s. With thanks to Zdravko Blažeković for providing this photograph.

## **Organisation**

### **Council**

**Professor Dr Antonio Baldassarre**, President  
Lucerne University of Applied Sciences and Arts, CH

**Dr Zdravko Blažeković**, Vice-President  
The Graduate Center, The City University of New York, US

**PD Dr Dorothea Baumann**, Secretary  
University of Zurich, CH

**Susanne Keller**, Treasurer  
Zurich, CH

**Professor Dr Daniela Castaldo**  
Università del Salento, IT

**Professor Alan Green**  
Ohio State University, US

**José Antonio Robles Cahero**  
CENIDIM, Mexico City, MX

**Dr Arabella Tenniswood-Harvey**  
University of Tasmania, AU

<b>Executive Officer</b>	<b>Dr Wm. Keith Heimann</b>
<b>Advisory Members</b>	<b>Sean Ferguson, Editor-in-Chief</b>  <b>PD Dr Laurent Pugin, Chief Technical Officer</b>
<b>Liaison Officers</b>	<b>Alexandros Charkiolakis</b> International Musicological Society  <b>Federica Riva</b> International Association of Music Libraries, Archives and Documentation Centres)  <b>Professor Dr Arnold Myers ad int.</b> (International Committee of Musical Instrument Museum Collections)
<b>Past Presidents</b>	<b>Professor Dr Barry S. Brook (1918-1997)</b>
<b>Honorary Lifetime Members</b>	<b>2009</b> Florence Gétreau, France Veslemoy Heintz, Sweden  <b>2011</b> Elena Ferrari Barassi, Italy  <b>2012</b> Walter Salmen (1926 – 2013), Germany  <b>2013</b> Richard D. Leppert, USA Mercedes Reis Pequeno (1921 – 2015), Brazil  <b>2015</b> Uta Henning, Germany  <b>2017</b> Heinz Stefan Herzka (1935 – 2021), Switzerland  <b>2021</b> Constance Old, USA





Oppenheim Sidur [Sidur for the entire year, Ashkenazi rite], Germany, 1471. University of Oxford, Bodleian Libraries. Bodleian Library MS. Oppenheim 776, folio 6v (catalogue identifier: Neubauer 1126).



## Editorial Centre

The Editorial Centre of Association RIdIM is located at The Ohio State University. It is directed by professional staff holding advanced degrees in library science and musicology, with the assistance of advanced students in related disciplines and access to extensive reference materials in the Music/Dance Library, the nearby Fine Arts Library and online.

Staff of the Editorial Centre:

**Professor Alan Green**, Project Director

**Sean Ferguson**, Editor-in-Chief

**Jarod Ogier**, Associate Editor

The Editorial Centre is engaged in the following activities:

- Providing strategic overview from the perspective of the functionality and usage of the RIdIM database.
- Providing editorial overseeing of the RIdIM database, in consultation with the Council of Association RIdIM, including issues related to quality control and maintenance of content.
- Communicating with RIdIM cataloguers worldwide to provide support and guidance.
- Creating and revising RIdIM cataloguing documentation.
- Entering records into the RIdIM database from a wide range of sources and in particular 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](mailto:ferguson.36@osu.edu) regarding database cataloguing policies, procedures or data quality issues, such as:

- Corrections or additions to database records.
- Support for registered cataloguers.
- Questions or suggestions related to database documentation.

## **The Initiative *Linking and Uniting Knowledge of Music, Dance and Dramatic Arts in Visual Culture* by Association RiDIM**

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

Association Répertoire International d'Iconographie Musicale  
Badergasse 9, CH-8001 Zurich  
[association@ridim.org](mailto:association@ridim.org), [www.ridim.org](http://www.ridim.org)

**Imprint**

Antonio Baldassarre, Keith Heimann

published by Association Répertoire International d'Iconographie Musicale

© Association RIdIM 2021

Design and Layout: blitzgrafik, blitzart.ch, Winterthur, Switzerland

