15TH INTERNATIONAL CONFERENCE
VISUAL MANIFESTATIONS OF POWER AND REPRESSION IN MUSIC, DANCE, AND DRAMATIC ARTS

The Ohio State University Libraries | Columbus, Ohio
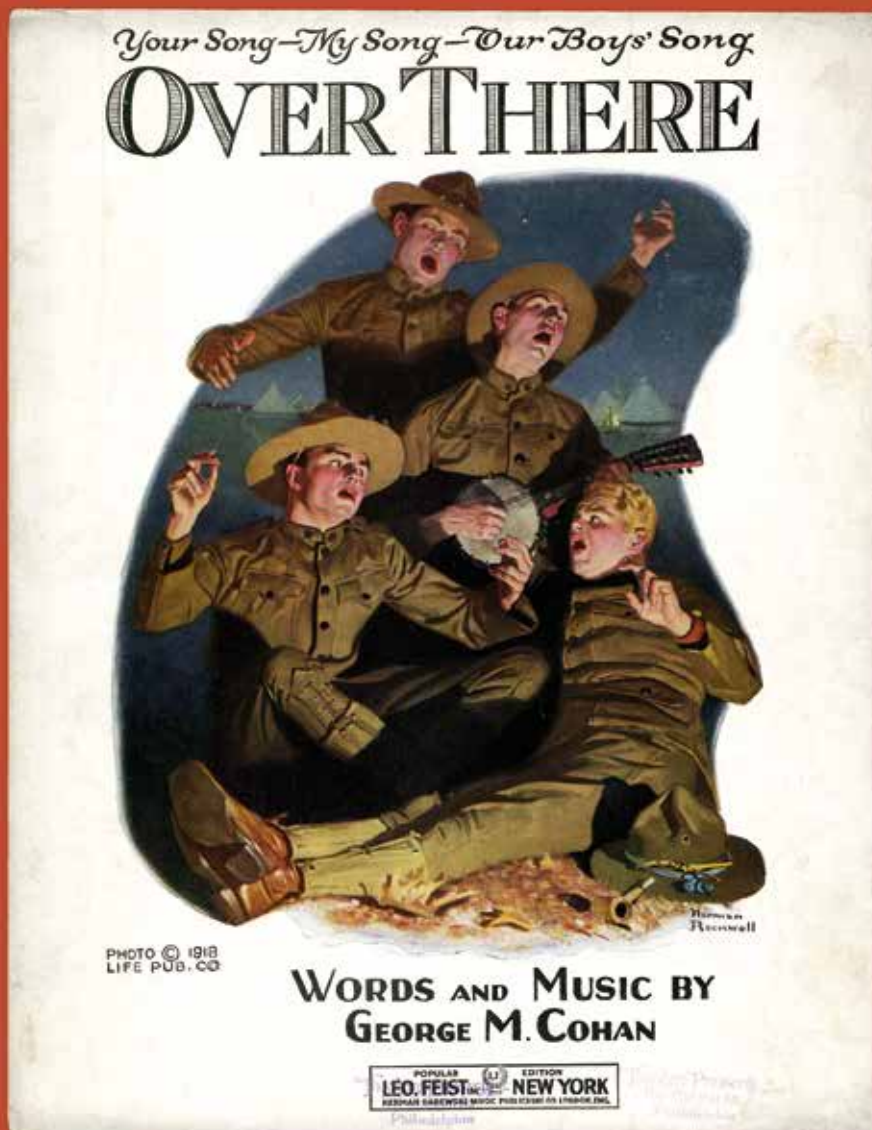8 - 10 November 2015

Association Répertoire International d'Iconographie Musicale (RIdIM)

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SUPPORT

Association Répertoire International d'Iconographie Musicale (RIdIM) thanks the following institutions and organisations for their support.

The Ohio State University Libraries

The Ohio State University School of Music

The Billy Ireland Cartoon Library and Museum at the Ohio State University

The Wexner Center for the Arts at the Ohio State University

WELCOME ADDRESSES

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

"Every picture serves to tell a story ... a picture without its accompanying story is an impossibility"

Dear Friends and Colleagues,

It is a great, and always very special, pleasure to welcome you to this International Conference of Association Répertoire International d'Iconographie Musicale (RIdIM), the fifteenth since the establishment of Association RIdIM in 1971. This year's meeting will address research related to manifestations of power and repression as reflected in the visual representation of music, dance and the dramatic arts of all periods, cultures and media.

When the Council of Association RIdIM discussed, and eventually, decided on the main topic of this conference, the world view was somewhat different, and unfortunately relates to our concern here. On September 2, 2015, the photograph of the lifeless body of Aylan, the young Syrian boy, on a beach near the Turkish resort of Bodrum not only manifested the power of human cruelty and of images but also exposed a momentous impact on various areas, for instance, on the role, responsibility and ethics of mass and social media and on the current European refugee policy, which experienced a demonstrative turnaround that could be said to be a direct consequence of the image.

The photograph of Aylan has entered the collective visual memory and joined the plethora of images that has led historians to speak about the twentieth century as the "century of pictures"[1] although one might as legitimately claim the same of other centuries.[2] There is no doubt that images are, in all cultures and periods, puissant vehicles that are able to generate and transmit meaning as much as language. Moreover they provide substantial insights into how humans experience, organise and cope with the world. Pictures are meaningful objects in their own right and no "deficient media"[3] compared to language – a notion that was particularly fashionable in the "humanistic tradition" of Western culture

with its "iconophobic logocentrism"[4] for centuries until the "pictorial turn" was declared in 1992.[5]

The proclamation of the pictorial turn triggered such an intense debate throughout academic research that images no longer can be considered as only functioning either as mere "accessories,"[6] or as residues, "suitable as complement and corrective to written sources."[7] For the essence of the pictorial turn consists in the insight that the visual functions as lógos and that images have to be treated as meaningful objects of rigorously intellectual reflection.[8] "Every picture serves to tell a story ... a picture without its accompanying story is an impossibility." This quote is from the mesmerising novel *My Name is Red* by the Turkish author and Nobel Prize winner Orhan Pamuk.[9] It narrates the struggle between the ancient and modern art schools in late sixteenth-century Istanbul as much as it reflects the current modern world, its conflicts, desires and dreams in which the visual plays a decisive role.

[1] See for instance, Paul, Gerhard (Ed.) (2008). *Das Jahrhundert der Bilder: 1949 bis heute*. Göttingen: Vandenhoeck & Ruprecht; Wendler, Reinhard (2009). Visuelle Kompetenz und das Jahrhundert der Bilder. *Neue Politische Literatur*, 54(2), 181-189; Paul, Gerhard (Ed.) (2009). D*as Jahrhundert der Bilder: 1900 bis 1949*. Göttingen: Vandenhoeck & Ruprecht.

[2] See for instance, Baxandall, Michael (1988). *Painting and Experience in 15th Century Italy: A Primer in the Social History of Pictorial Style*. Oxford: Oxford University Press, (2nd ed.); Burke, Peter (1992). *The Fabrication of Louis XIV*. New Haven, CT: Yale University Press; Giuliani, Luca (2003). *Bild und Mythos: Geschichte der Bilderzählung in der griechischen Kunst*. Munich: C.H. Beck; Roeck, Bernd (2004). *Das historische Auge. Kunstwerke als Zeugen ihrer Zeit: Von der Renaissance zur Revolution*. Göttingen: Vandenhoeck & Ruprecht; Bredekamp, Horst (2010). *Theorie des Bildakts*. Berlin: Suhrkamp; Baldassarre, Antonio (2015). The Politics of Images: Considerations on French Nineteenth-Century Orientalist Art (ca. 1800 - ca. 1880) as a Paradigm of Narration and Translation. In H. Blume, Ch. Leitgeber, & M. Rössner (Eds), *Narrated Communities – Narrated Realities*: Narration as Cognitive Processing and Cultural Practice. Leiden and Boston: Brill Rodopi, 185-247.

[3] Rimmele, Marius & Stiegler, Bernd (2012). *Visuelle Kulturen/Visual Culture*. Hamburg: Junius, 69.

[4] Wyss, Beat (2014). Die Wende zum Bild: Diskurs und Kritik. In St. Günzel & D. Mersch (Eds), *Bild. Ein interdisziplinäres Handbuch*. Stuttgart-Weimar: Metzler, 7-15, here 11.

[5] Mitchell, William J.T. (1992). The Pictorial Turn. *Artforum*, 30(7), 89-94. See also Mitchell, William J. T. (1994). *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: The University of Chicago Press.

[6] Hammerstein, Reinhold (1974). *Diabolus in musica: Studien zur Ikonographie der Musik im Mittelalter*. Berne: Francke, 5.

[7] Tolkemit, Brigitte (1991). Introduction to *Historische Bilderkunde: Probleme – Wege – Beispiele*. Supplement issue *Zeitschrift für Historische Forschung*, 12. Berlin: Duncker & Humblot, 7-14, here 9.

[8] Mitchell (1994). *Picture Theory*, op. cit.; Boehm, Gottfried (2001/02). Der stumme Logos. Elemente einer Bildwissenschaft. *Jahrbuch des Wissenschaftskollegs zu Berlin*. Berlin: Institute for Advanced Study, 188–208; Boehm, Gottfried (2006). Die Wiederkehr der Bilder. In Gottfried Boehm (Ed.), *Was ist ein Bild?*, Munich: Fink, 11-38 (4th ed.).

[9] Pamuk, Orhan (2001). *My Name is Red*. New York: A. Knopf (Turkish original as *Benim Adım Kırmızı*. Istanbul: İletişim Yayınları, 1998).

The agendas and narratives – to refer to two postmodernist concepts without completely adopting their ideological programmes – of visual sources expressing power and repression as much as the role of the visual in performing and establishing power and repression are manifold and complex. With this year's International Conference, Association RIdIM undertakes the challenging task of considering and debating the diversity and complexity of these issues in the context of visual representation of music, dance and the dramatic arts. As a member of the Programme Committee, I was very impressed with the broad topical and methodological range of paper and poster proposals the call for papers attracted, and in which we are all involved over the next two days. I am convinced that each presentation will enhance our understanding and enrich our knowledge about crucial topics, which will – I am persuaded – continue to be important due to the driving force of the visual.

I am very pleased that this year's International Conference of Association RIdIM takes place at Ohio State University, taking into consideration that the Editorial Centre of the Association RIdIM database has its home at the Ohio State University Music/Dance Library since 2005. I would like to express my heartfelt gratitude on my own behalf and on behalf of the Council of Association RIdIM to the authorities of Ohio State University for this kind invitation, and would like to extend this gratitude to the School of Music for its generosity in sponsoring the opening event, as well as to the Billy Ireland Cartoon Museum and Library for hosting this reception. I would also like to express my thanks to the Chair of the Programme Committee, Beatriz Magalhães Castro, and the members of this Committee, Zdravko Blažeković, Alan Green, Clair Rowden, Tatjana Marković, Suzanne Verderber for their excellent and efficient work as well as the members of the local organisational committee, consisting of Alan Green, Danielle Fosler-Lussier, Nena Couch, Jenny Robb, Sarah Falls, Graeme Boone, Sean Ferguson and Jarod Ogier for their outstanding achievements. Last but not least, I would like to thank the Billy Ireland Cartoon Museum and Library and The Wexner Center for the Arts at the Ohio State University for their kind invitation, and for thus enhancing the social programme of this conference with free guided tours through their collections.

I wish you, dear friends and colleagues, an exciting and academically inspiring conference as well as a personally pleasant stay in Columbus, the vibrant capital of the "Buckeye State."

Antonio Baldassarre

Prof. Alan Green
Head, Ohio State University Music & Dance Library
Chair, Local Organization Committee

Dear Colleagues,

On behalf of the Local Organization Committee, I welcome you to Columbus, to the Ohio State University, and to the 15th International RIdIM Conference on Music Iconography. The conference is cosponsored by the Ohio State University Libraries, the School of Music, the Center for Medieval and Renaissance Studies, the Billy Ireland Cartoon Library and Museum, and the Wexner Center for the Arts.

The staff of the Ohio State University Music & Dance Library has been honored to be involved in the development of the RIdIM Database (http://db.ridim.org) during the past 15 years, and to serve as the international editorial center for the database. If you would like to learn more about the database for your research and cataloging activities, we would be pleased to meet with you during the conference to give you a personal introduction to the database. My Ohio State colleagues Sean Ferguson (Editor-in-Chief) and Jarod Ogier (Associate Editor) will be at all of the sessions, and would be happy to get you started using the database.

We hope you will have an opportunity to take a tour of our facilities during your visit. Registration will be held at the Billy Ireland Cartoon Library and Museum in Sullivant Hall on Sunday Afternoon. The Curator, Prof. Jenny Robb, will offer a tour of the current exhibits at 3:45 p.m.

We also hope you can join us for the welcome reception on Sunday starting at 5:00 p.m., cosponsored by the OSU School of Music and University Libraries. It will take place in the Campus Reading Room on the top floor of the William Oxley Thompson Memorial Library, which offers a bird's eye view of campus and the city in all directions.

We also invite you to visit the Wexner Center for the Arts to view their current exhibit, "After Picasso: 80 Contemporary Artists." Featured artists include Brassaï, Ernst Ludwig Kirchner, Henri-Cartier Bresson, Dora Maar, Jasper Johns, Andy Warhol, Roy Lichtenstein, Cindy Sherman, and William Wegman. Prof. Sarah Falls, Head of the OSU Fine Arts Library, has organized a tour of the Wexner Center and this exhibit on Tuesday during the lunch break.

Lastly, we invite you to explore the OSU Music & Dance Library on the 2nd floor of the 18th Avenue Library. While most of our sessions will be held in the large meeting room in the basement of the 18th Avenue Library (Room 070/090), we invite you to come up during breaks of the conference to browse our collection. I would also be pleased to give you a personal tour of the library during your visit.

We hope that you will enjoy your visit to Columbus and to Ohio State University, and that you will find the conference to be intellectually stimulating.

Cordially,
Alan Green

PROGRAMME COMMITTEE

Beatriz Magalhães Castro
(Chair Programme Committee) Professor and Head
Graduate Studies in Music, Universidade de Brasília

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

Zdravko Blažeković
Director, Research Center for Music Iconography,
The City University of New York

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Professor and Head, Music/Dance Library
Ohio State University

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Head, Musicology Area, OSU School of Music

Alan Green
Head, OSU Music & Dance Library (Committee Chair)

Jarod Ogier
Circulation and Media Services Supervisor, OSU Music & Dance Library

Jenny Robb
Curator, Billy Ireland Cartoon Library and Museum

CONFERENCE SCHEDULE

Association Répertoire International d'Iconographie Musicale (RIdIM)

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Sunday, 8 November 2015

14:00 – 16:30	Main Lobby, Billy Ireland Cartoon Library & Museum (North Plaza Entrance, 1813 N. High Street)	**REGISTRATION**
15:45 (ca. 1 hour)	Billy Ireland Cartoon Library & Museum	**FREE GUIDED TOUR**
17:00 – 19:00	Campus Reading Room, William Oxley Thompson Memorial Library (11th floor, 1858 Neil Avenue)	**OPENING CEREMONY AND RECEPTION / WELCOME ADDRESSES**
		Antonio Baldassarre President, Association Répertoire International d'Iconographie Musicale (RIdIM)
		Alan Green Chair, Local Organisation
		Alison Armstrong Associate Director, Research and Education, Ohio State University Libraries

Monday, 9 November 2015

09:30 – 10:15	Room 070/090 18th Avenue, Library	**KEYNOTE I** *Music and/in Political Iconography* **Antonio Baldassarre** President, Association Répertoire International d'Iconographie Musicale (RIdIM) Lucerne University of Applied Sciences and Arts Introduction: **Zdravko Blažeković**
10:30 – 12:00	Room 070/090 18th Avenue, Library	**SESSION 1: MUSICAL INSTRUMENTS** Chair: **Antonio Baldassarre**
	10:30 – 11:00	**Dorothea Baumann** University of Zurich *The Fool of Leopold of Austria and his Musical* *Instruments: Symbols of Power and Death* *in Diebold Schilling's Chronicles*
	11:00 – 11:30	**Jordi Ballester** Universitat Autònoma de Barcelona *Trumpets, Heralds and Minstrels, and their* *Relation to the Image of Power and Repression* *in the Catalano-Aragonese Paintings* *of the 14th and 15th Centuries*
	11:30 – 12:00	**Steven Gerber** George Mason University *Behind the Benign: Reading and Contextualising* *a Photo of Girls Playing Recorders*
12:00 – 13:30	Room 205 18th Avenue, Library	**MEETING OF THE COUNCIL OF** **ASSOCIATION RIdIM** (closed meeting for Council Members only)

Monday, 9 November 2015

14:00 – 15:30	Room 070/090 18th Avenue, Library	**SESSION 2: OPERA AND MUSICAL THEATRE** Chair: **Debra Pring**
	14:00 – 14:30	**Alessandra Palidda** Cardiff University, School of Music *From Buffo to Demoniaco: The Evolution of* *Don Basilio in 19th-Century Italy*
	14:30 – 15:00	**Choon-Ying Tan** DigiPen Institute of Technology, Singapore *Envisioning a Romantic Tragedy: Delacroix's* *Dramatic Images of Othello*
	15:00 – 15:30	**Fernando Magre & Silvia Berg** State University of São Paulo *The Death Valley and The Last Tango in Vila Parisi* *by Gilberto Mendes*
15:30 – 16:00		**COFFEE BREAK**

Monday, 9 November 2015

16:00 – 17:30	Room 070/090 18th Avenue, Library	**SESSION 3: PRINTED MEDIA** Chair: **Alan Green**
	16:00 – 16:30	**Keith Heimann** Brookdale Community College *"Evil at a Glance": The Iconography of American Illustration As Found in The Etude Music Magazine*
	16:30 – 17:00	**Michael Saffle** Virginia Tech *Making Jazz Look Good: "Pop" Music as "Art" on Song Sheets, Magazine Ads, and LP Covers*
	17:00 – 17:30	**José Antonio Robles Cahero** Centro Nacional de Investigación, Documentación e Información Musical, México D.F. *La Historia Danzante (1873-74): Social and Political Criticism in 19th-Century Mexico as evidenced in Prints*

Tuesday, 10 November 2015

09:30 – 10:15	Room 070/090 18th Avenue, Library	**KEYNOTE II** *Musical Mass Media and Voicing Patriotism During World War I (American Home Front Listening)* **Richard D. Leppert** University of Minnesota Introduction: **Antonio Baldassarre**
10:30 – 12:00	Room 070/090 18th Avenue, Library	**SESSION 4: BODY AND DANCE** Chair: **Zdravko Blažeković**
10:30 – 11:00		**Sarah Dove** Independent Scholar *Exploring Holy Ghost People: Using Choreography to Reveal A Culture of Repression*
11:00 – 11:30		**Debra Pring** Association RIdIM *"Show Me Your Tattoo": An Analysis of the Reclamation of the Body Through The Iconography of Body Projects, as Represented by Musicians' Portraits*
11:30 – 12:00		**Christian Benvenuti & Silvia Wolff** Federal University of Paraná & Federal University of Santa Maria *P-U-N-C-H: Representational Codes of Power and Repression in a Contemporary Opera*
13:00 (ca. 1 hour)		**FREE GUIDED TOUR, WEXNER CENTER FOR THE ARTS** Prof. Sarah Falls*

*Conference Attendees who wish to attend the free guided tour of the Wexner Center for the Arts, will have the option to purchase a box lunch preceding the tour at 12:00 (purchase and order at Registration on Sunday). The lunch box will be delivered to Room 070/090, 18th Avenue Library. Prof. Falls will lead the participants of the tour from 18th Avenue Library to the Wexner Center for the Arts.

Tuesday, 10 November 2015

14:30 – 15:30	Room 070/090 18th Avenue, Library	**POSTER SESSION**
		Marian Ritter Western Washington University, Music Library *Information Literacy and the Iconography of Power in Music Pedagogy*
		Michael Duffy Western Michigan University *RIdIM Database*
15:30 – 16:00		**COFFEE BREAK**
16:00 – 17:00	Room 070/090 18th Avenue, Library	**SESSION 5: POLITICAL AGENDAS** Chair: **Dorothea Baumann**
16:00 – 16:30		**Gabriela Currie** University of Minnesota, Twin Cities *Envisioning Sounds of the Orient before Orientalism: 17th-Century European Encounters with Safavid and Ottoman Music*
16:30 – 17:00		**Nena Couch** Ohio State University Libraries, Thompson Library Special Collections *Czech Scenography as Resistance to Repression During the Period of Normalisation*
17:00 – 17:30	Room 070/090 18th Avenue, Library	**CLOSING CEREMONY**
19:30	**Blackwell Inn**	**FAREWELL PARTY**

ABSTRACTS

Antonio Baldassarre

Lucerne University of Applied Sciences and Arts

Music and/in Political Iconography

Images document, reflect and influence power and repression. As a vehicle of political, cultural and societal ideas, the visual represents and creates collective visions. Discourses on power and repression as expressions of human behaviour are thus visually conveyed in an overwhelming array of occasions. This paper will focus on considerations of modes of visual communication of power and repression as linked to representations of music(s). The discussion of this topic takes selected examples from different historical and cultural contexts, ranging from Medieval chronicles, through self-portraits, to the World Fair in Paris in 1889 and the Bicentennial of the French Revolution in 1989. These considerations will imply an expanded concept of image that includes rituals, gestures and symbols, and which thus takes up and reinforces insights of the pictorial turn.

Antonio Baldassarre is Professor and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music, and is a regular Guest Professor at the Facultad de Música of the Universidad Nacional Autónoma de México. He is a board member of numerous national and international scientific and learned societies, including his role as President of Association Répertoire International d'Iconographie Musicale (RIdIM). He holds a PhD from the University of Zurich and has held research and teaching positions as Research Fellow, Lecturer and Visiting Professor at the Research Center for Music Iconography, the universities of Basel and Zurich, the Faculty of Music of the University of Arts in Belgrade, and at the University of Music and Performing Arts Vienna. He has extensively researched and published on topics of music history from those of the late 18th century to contemporary music, music iconography, visual culture, performing studies, music historiography and the social and cultural history of music.

Jordi Ballester
Universitat Autònoma de Barcelona

Trumpets, Heralds and Minstrels, and their Relation to the Image of Power and Repression in the Catalano-Aragonese Paintings of the 14th and 15th Centuries

It is well known that trumpets played an important role as heraldic instruments during the Middle Ages. They announced the arrival of kings, nobles and lords, played at the beginning and at the end of the feasts, and they took part in other similar events in which the sound had to be symbolically understood as the sound of the royalty and nobility, that is the sound of power. On some occasions trumpets even became the means by which power elite gave their orders to the general population and to soldiers (in warfare for instance), becoming, in effect, the "voice" of power.

Iconography shows trumpets in those situations, offering a visual representation that takes us further than the mere symbolism that the sound implies: it allows us to deal with the visual effect that images presumably produced on medieval viewers. Thus, there are occasions on which the meaning of the trumpet's depiction implies not only the idea of power, but also the idea of subjugation, imposition and repression. This is, for instance, the case with scenes of prisoners taken to the scaffold. Beyond the trumpets, moreover, there are some depictions of minstrels playing other instruments in paintings with complex scenes where depictions of courtly feasts are combined with scenes of prisoners and/or executions (e.g. Saint John's decapitation). In such occasions it seems highly probable that the image of violence and repression was mentally linked by medieval viewers with the symbols of power (musicians included) depicted there.

This paper will focus on a large repertoire of Catalano-Aragonese paintings from the 14th and 15th centuries, approaching the iconographic and symbolic significance of these subjects, their musical content and, particularly, the relationship between music and power.

Jordi Ballester is Professor of Musicology at the Universitat Autònoma de Barcelona. Currently he is the President of the Societat Catalana de Musicologia. He has recently been appointed by the International Musicological Society as liaison officer to the Council of Association RIdIM. His writings are mainly devoted to music iconography and organology. Some of his works have been published in the leading journals of this field, such as *Music in Art, Imago Musicae* and *Images-Musique-Instruments.* He published the book *Els instruments musicals a la Corona d'Aragó* (1350-1500) (Sant Cugat del Vallès: Amelia Romero ed., 2000). He is co-author of the *Història de la Música Catalana, Valenciana i Balear I: Dels origens al Renaixement* (Barcelona: Edicions 62, 2000).

Dorothea Baumann
University of Zurich

The Fool of Leopold of Austria and his Musical Instruments: Symbols of Power and Death in Diebold Schilling's Chronicles

The three Swiss illustrated chronicles by Diebold Schilling the Elder contain remarkable illustrations of the battle of Morgarten (1315, canton of Schwyz, Switzerland) featuring the Austrian Duke Leopold's fool Hans Cuno von Stocken (in other sources named Hans Kuony von Stockach, today Baden-Württemberg), two of them showing him with his musical instrument. In the *Bern Chronicle* (finished 1483) he holds a trumscheit or trumpet marine on his left shoulder (upside down) and the bow in his left hand, with his right hand pointing to the horror of the battle. In the *Spiez Chronicle* (finished 1485) he holds a fiddle in his left and the bow in his right hand while gazing into space amidst the killing of the battle. The paper will analyse the complex symbolism of the musical instruments of this scene taking into account the difference in time between the battle and the creation of the illustrations, and the function of Court fools in medieval and Renaissance Southern Germany and in the Old Swiss Confederacy.

Dorothea Baumann, Privatdozentin at the University of Zurich, has influenced Swiss and international musicology with her research and teaching for more than three decades. Her broad-ranging interests include acoustics and its relationship to architecture, performance practice and organology, music iconography, and the psychology and philosophy of music. In addition to her book, *Music and Space: A systematic and historical investigation into the impact of architectural acoustics on performance practice followed by a study of Handel's Messiah* (Bern: Peter Lang Verlag 2011), her work has appeared in numerous journals and proceedings of conferences sponsored by international organisations.

Christian Benvenuti & Silvia Wolff

Federal University of Paraná & Federal University of Santa Maria

P-U-N-C-H:
The Representational Codes of Power and Repression
in a Contemporary Opera

The Nazi regime of Adolf Hitler required processing enormous amounts of data in order to organise a plethora of operations within the Third Reich. At the dawn of the Information Age, generation and tabulation of punch cards satisfied the computing needs of the time. The company hired by Germany to provide custom-tailored services, hardware, and know-how for their censuses was the American-based multinational corporation International Business Machines (IBM). Investigative journalist Edwin Black describes in his famous exposé "IBM and the Holocaust" (2001) how IBM's technology helped Nazi Germany select, confine in concentration camps, and eventually exterminate "undesirables" classified under sixteen categories. Among these categories were Jews, homosexuals, political prisoners, clergy, Romani people, antisocials, and others. *P-U-N-C-H* (2014), loosely based on Black's book, is an opera composed by Christian Benvenuti and choreographed by Silvia Wolff. The opera avoids traditional narrative, favouring a structure of progressive tension between Apollonian and Dionysian states. Such structure was planned to underline a "civilising process" – That manifests itself here as the result of a progressive silencing of the body and its sounds, impulses, and movements. Apollonian and Dionysian states can be thought of as the opposition (and complementarity) between "classical" and "grotesque" states; the first is rational, static, closed, while the latter is emotional, open, and free. The grotesque body is effervescent and is connected to the rest of the world; the classical body is sleek and segregative. Accordingly, such dichotomy establishes codes or relations of power and repression in which grotesque bodies are in constant state of becoming and of struggling for freedom. This paper describes the process of staging "P-U-N-C-H", analysing its representational codes of power and repression in light of their reflection on dance and music. Dance in "P-U-N-C-H" calls upon constructs of body and society, reconfiguring issues about body in movement and identity in contemporary life. Conversely, the music composed for the opera eschews representational codes that mirror those of dance. The composer used IBM's corporate documents, records from the Nuremberg trials, and letters, poems, and songs written by the victims of the Third Reich, as creative sources. The ethics of information were a major concern of the composer and this is reflected in a sort of "aesthetics of information." Representational codes of power and repression in the music of *P-U-N-C-H* stem, then, from both the nature of the creative sources and the structures of social control relying on information.

Christian Benvenuti has a degree in Music Composition from the Federal University of Rio Grande do Sul (2002), a Master's Degree in Music Composition from the Federal University of Rio Grande do Sul (2005) and a PhD in Music Composition from the University of Surrey (2010). His works have been awarded the David Lovatt Prize by the University of Surrey; the Classical Composition award by the National Arts Foundation of Brazil; and the Klauss Vianna Funarte Petrobras Prize by the National Arts Foundation of Brazil. Benvenuti is a postdoctoral researcher at the Federal University of Paraná, where he also teaches composition at undergraduate and postgraduate levels. He is the coordinator of the Nucleus for Information Theory, Music and Expectation Studies – NE_TIME.

Silvia Wolff has a Doctorate in Arts from the University of Campinas, a Bachelor's Degree in Communication from the Pontifical Catholic University of Rio Grande do Sul and a Master's Degree in Arts/Dance from New York University. Wolff is a dancer and choreographer specialising in dance composition and video-dance. She conducts research on the use of dance as a method of neurological rehabilitation for cerebrovascular accident (CVA) patients. Wolff is currently Professor of the Dance Course at the Federal University of Santa Maria and a board member of Brazil's National Association of Dance Researchers.

Nena Couch
Ohio State University Libraries, Thompson Library Special Collections

Czech Scenography as Resistance to Repression During the Period of Normalisation

Between 1968 and the mid 1980s in Czechoslovakia, the period of "normalisation," Czech scenographers supported the protest that followed the Soviet Bloc invasion and the ongoing opposition to Communist oppressors through their theatre work which developed, according to Delbert Unruh, as a "complex theatrical grammar that allowed theatre artists, in silent agreement with their audiences, to talk truthfully about present-day life in their country." Using a new approach, action design or action scenography, designers including Jaroslav Malina, Jan Dušek, Marie Frankova, Miroslav Melena, Marta Roszkopfová, and others such as Ivo Žídek, Jana Zbořilová, and Petr Matásek, provided actors with interactive space, and authentic objects and materials that could be used or misused, given a different meaning depending on what the actor did with it. A third critical piece of action design was theatre space that enabled open communication between the actors and the audience, that

allowed for truthful exchange, facilitating what had been forced on the Czechs – a conspiracy "of actors and audience, who shared in the hidden mission of the works" (Vlasta Gallerová). In this paper, primarily through the work of Jaroslav Malina with examples from others, I will explore the role of Czech scenographers between 1968 and the Velvet Revolution in 1989 in fighting the repression that followed the Prague Spring, using theatre as a tool to share not only excellent productions, but to engage in a cultural collaboration of resistance with Czech audiences through metaphor that the authorities were ultimately unable to suppress. The control and censorship of the theatres by the major party meant that Malina, due to his political position, started in Liberec in North Bohemia where he was able to do more interesting design than in Prague. He also had his first contact with experimental theatre there, working with Jan Schmid who later moved his Theatre Ypsilon from Liberec to Prague. Malina credits that experience with the development of his design approach in the 1970s and 1980s. Normalisation following the Prague Spring was a terrible blow for him, and it was in the aftermath that Malina grew as a theatre artist, bringing his "maturity and moral strength … face to face with the totalitarian oppression of the 1970s and 1980s" (Jan Dvořak). In designs of this period, Malina often used pieces of cloth, sometimes huge, draping the stage in various ways, in combination with objects such as a real tree trunk or an oversize cable spool. Czech theatre historian Vlasta Koubská describes the fabric in Malina's 1976 design for Leonce and Lena (Georg Büchner) as an evocation of "the sail of a ship, a parachute, wings – whatever was capable of carrying the human soul to other dimensions. It expressed above all free movement, free decision-making, and unbounded possibilities." It is in those possibilities, expressed through scenography during the period of normalisation, that Czech theatre artists and audiences met in defiance against a repressive regime.

Nena Couch is Head, Ohio State University Thompson Library Special Collections. Publications include "Dance in La dama boba" *(Comedia Performance)*, "Pauline Sherwood Townsend: Expression and Pageantry" *(Women in the Arts of the Belle Epoque)*, "Choreography and Cholera: The Extended Life of Dance Notation" *(A Tyranny of Documents)*; *Documenting: Lighting Design* (co-edited with Susan Brady, PAR 25); *The Humanities and the Library* (co-edited with Nancy Allen); and others. Awards include the Harvard Theatre Collection Rothschild Fellowship for Research in Dance (2000), and the Theatre Library Association Distinguished Service in Performing Arts Librarianship Award (2012). Board service includes the International Association of Libraries and Museums of the Performing Arts (SIBMAS).

Gabriela Currie
University of Minnesota, Twin Cities

Envisioning Sounds of the Orient before Orientalism: 17th-Century European Encounters with Safavid and Ottoman Music

Until the turn of the 17th century, Western European knowledge of Safavid Persia mostly filtered through by way of reports written by Venetian representatives stationed in Istanbul, and fragmentary descriptions of life and politics by a handful of travellers serving as envoys to Iran. The rise to power of Shah 'Abbas I (r. 1588-1629) and his energetic foreign policy, was partly responsible for an active European interest in Iran during this period, encouraged by the anti-Ottoman policy both parties shared. On the other hand, information pertaining to the politics and customs of the Ottoman world had already been made available to Western audiences through a plethora of 16th- and early 17th-century travel accounts or official embassy reports, which were subsequently incorporated into a system of emerging cultural stereotypes. In the present paper I will outline the manner in which musical customs of the Safavids and Ottomans are cast in the context of narratives and images of music found in various writings by 17th-century European travellers. I contend that these accounts, despite their biases and their ulterior motives, inscribed starkly contrasting perceptions of the Persian and Ottoman cultures into the European artistic and musical imagination, which in the case of the former notably did not project post-Enlightenment Orientalist notions of European inherent cultural superiority, as they did in the case of the latter. This remarkable discrepancy in early proto-colonialist discourses attests to the fluidity of emergent global power relations as reflected in the Western contact with its Eastern other.

Gabriela Currie is Associate Professor of Musicology at the University of Minnesota, Twin Cities. Her research interests encompass a broad range of subjects including medieval music thought in the Latin, Byzantine, and Islamic worlds; the intersections of music, religion, philosophy, science, and visual arts in pre- and early-modern European cultures; and music iconography, particularly in the Byzantine, Ottoman, Persian, and Central Asian worlds. She is the author of numerous articles that appear in scholarly journals as well as in edited collections. She is currently part of several teams working on long-term projects under the theoretical umbrella of global intersections and patterns of intercultural exchange from ca. 500 C.E. to 1500 C.E.

Sarah Dove
Independent Scholar

Exploring Holy Ghost People:
Using Choreography to Reveal A Culture of Repression

Early in the 20th century, in the aftermath of a devastating earthquake in San Francisco, a religious movement was born from the Apostolic Faith and Holiness practices. Individuals were seeking a means to explain the terrible loss and grief that was experienced as a part of an, otherwise, inexplicable event. This movement is now widely known as Pentecostalism. Over a century later, this practice has been characterised by a mysticism that requires its practitioners to evoke the Holy Spirit with a physical engagement that ultimately results in ecstatic frenzy. We get a glimpse of the behaviour of this community of believers in Peter Adair's 1967 documentary Holy Ghost People. Though strange to some, the practices of the subject congregation from Scrabble Creek, West Virginia are nearly identical to those of modern day Pentecostal Christians all over the United States. Participants within Pentecostalism submit themselves to this frenzy under the assumption that they will reach a spiritual threshold that, when crossed, offers a greater spiritual depth and fulfilment. Victor Turner explains the impetus for such behaviour in his discussion of liminality, or approach toward a higher spirituality. This paper will explore Pentecostalism in its inception and in current experience through the lens of choreographic interpretation. Additionally, this paper will examine the construction of doctrinal values, such as faith healing and speaking in tongues, using a model of power presented by Michel Foucault's "Docile Bodies" theory. Furthermore, I intend to discuss the deep personal impact that this practice has had in my own life that I have dissected through theory-based, choreographic exploration. The juxtaposition of Pentecostalism as depicted in Holy Ghost People against auto-ethnographic experiences present in my choreography share the same manifestations of subversive power relationships. This power homogenises individuality in favour of reaching a desired outcome. Finally, this study presents constructions of power in Pentecostalism as related to the choreographic process in order to demystify notions of spontaneity and spiritual hierarchy. In so doing, Pentecostalism can be said to display similar creative processes in eliciting a desired outcome from its participants as those present in choreographic practice.

Sarah Dove holds an MA in Dance Theories and Practices from the University of North Carolina at Greensboro, and a BA in Music and Business from Otterbein College. During her studies, she received many awards to support her research including a UNCG Summer Assistantship (campus wide) and the Sue Stinson Endowment Award (departmental). As a

graduate teaching assistant, she was integral to the continuance of interdisciplinary course offerings for dance majors at UNCG, as she designed curriculum for and taught the department's sole Music for Dance class. As an emerging artist, teacher, and scholar, her primary research initiatives advocate for the fusion of critical theory and practice for the purpose of creating culturally and socially informed pedagogical methods and concert works.

Michael J. Duffy IV
Western Michigan University

RIdIM Database

This poster was previously presented by Jarod Ogier and Michael J. Duffy IV at the IAML/IMS Congress, "Music Research in the Digital Age," New York, NY, June 25, 2015.

The online database of the Répertoire International d'Iconographie Musicale (RIdIM) is a vital part of the current digital research landscape. Web-based, platform-independent, and free to access at db.ridim.org, this database of music in visual art continues to grow, currently offering over 2,500 records, many of which provide image files or links to images on museum websites. RIdIM facilitates an intersection of the visual and performing arts, with interdisciplinary connections across fields such as art history, organology, historical musicology, and ethnomusicology.

In recent years, the database has benefitted from several software enhancements, as well as a steady flow of newly cataloged records. For catalogers, the database uses current standards for metadata, including:

- Unicode text encoding
- Repeatable fields for entering unlimited numbers of artists, titles, instruments, etc.
- Controlled, centrally edited lists of artist and musician names, museum names, art media terms, and geographic places
- A rich controlled vocabulary for musical instruments, based on the multilingual thesaurus developed by the Musical Instrument Museums Online (MIMO)
- Free-text fields for entering descriptions, information on related art works, bibliographic references and various types of notes

The purpose of this poster session is twofold. First, we aim to demonstrate the efficacy of the RIdIM database to the researchers who may make the most productive use of it in the coming years. For instance, art historians may wish to discover musical scholarship on artworks depicting musical subjects. Similarly, music scholars may wish to explore references

to musical works or instruments in works of art. Librarians may also use the RIdIM database to acquaint themselves with intersections between music and the visual arts, with potential uses in cataloging, collection development, reference, and information literacy instruction.

Second, we seek to expand our base of catalogers by recruiting individuals who may be interested in assisting the development of the project by cataloging works with which they are familiar, or most directly connected. RIdIM aims to include art works of all types and time periods in the database, so the possibilities for participation are vast. RIdIM catalogers receive login information and a style manual to assist them in creating records according to RIdIM standards. Additionally, RIdIM Editorial Center staff will provide catalogers with training and support.

Michael J. Duffy IV is performing arts librarian and associate professor at Western Michigan University. He holds an M.M. degree in musicology from Northwestern University, an M.L.I.S. degree from Dominican University, and a B.M. degree in music education from Western Michigan University. He has been involved in cataloging and editing of the RIdIM database since 2014. His writings have appeared in *Music Reference Services Quarterly, The Reference Librarian, Notes, and Choice*, and he co-authored a book with Alan Green, *Basic Music Reference: A Guide for Non-specialist Librarians, Library Assistants, and Student Employees*, part of the Music Library Association's Basic Manual Series.

Steven Gerber
George Mason University

Behind the Benign:
Reading and Contextualising a Photo of Girls Playing Recorders

An unattributed black-and-white photograph in Special Collections at George Mason University Libraries shows a dozen young girls hiking in single file down a hillside while intently playing treble recorders. The annotation on the back simply states "Hitler Youth 1933." With this information, the happy innocence of the image accrues more ominous implications. It illustrates a convergence of Carl Orff's and Gunild Keetman's novel emphasis on recorder playing in German music education of the time, the immense popularity of hiking and similar outdoor activities among German youth clubs, and the calculated and sinister perversion of childhood's idealism, adventurousness, and camaraderie by Nazi

leaders and propagandists. If the photograph's label is correct, these would likely be newly recruited 10- or 11-year-old girls in the Jungmädelbund (JM, or Young Girl's League) who have not yet passed the bravery and fitness challenge that entitled them to wear a special black neckerchief with leather knot over a white blouse (the typical uniform for JM). For the next few years they will attend twice-weekly meetings in which recreational activities and instruction in home economics will be mixed with lectures on German/Aryan racial supremacy and, especially, the girls' future duty to bear sons who will become Nazi soldiers. They will "graduate" to the Bund Deutscher Mädel (BDM, League of German Girls) as older teens. This conjectural reading is problematised by the lack of provenance for the photograph (which was obtained from a dealer in music iconography who could supply no additional information). What if its identification is spurious? If so, did the unknown annotator intend to orient the viewer's perception toward a complex socio-political irony and thus send a cautionary message about the malleability of children?

Steven Gerber is Music Librarian & Adjunct Professor of Music at George Mason University and holds a Bachelor Degree in Music Theory/Composition from the University of Minnesota and a Master's Degree in the same subjects from the University of California, in addition to a Masters in Library Sciences from the State University of New York at Buffalo. He conducted postgraduate studies in historical musicology at the State University of New York at Buffalo and the University of Virginia. He regularly presents papers at professional meetings such as those of IAML and MLA.

Wm. Keith Heimann
Brookdale Community College

"Evil at a Glance":
The Iconography of American Illustration As Found
in *The Etude* Music Magazine

In early 20th-Century America, the introduction of mass media publications coincided with a rising tide of Progressive politics. The resulting collision exacerbated a conflict between predominantly male publishers and their mostly female readership. *The Etude Music Magazine* commissioned original illustrations that depicted its ideal type of music teacher, one who exemplified conservative ideology, and coded images of students situated within archetypal American domesticity. In 1910, *The Etude* published "The Editorial Cartoons",

an 8-month series of pen and ink illustrations that challenged readers to identify indexical signs of "evil" concealed in each instalment. This paper will interrogate the paradigmatic relationships between the iconography in the illustrations and the ideological positions espoused by the editors and explicitly expressed in the cartoons' captions. Furthermore, the paper will discuss how the cartoons connected "evil" to the practices and attitudes of the female music teacher. Finally, the paper will demonstrate that the iconography used in "The Editorial Cartoons" propagated cultural and social commentary via music education to reinforce the existing power structures as an act of resistance against Progressive change.

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

Richard D. Leppert
University of Minnesota

Musical Mass Media and Voicing Patriotism During World War I (American Home Front Listening)

Patriotic popular music in support of American involvement in World War I constituted a small industry during the nineteen months that the United States was directly engaged in the fighting. Tens of thousands of songs were published as sheet music intended for the home market. Though patriotic songs were widely performed in public venues, much of the music was bought for private performance in the home. Hundreds of these songs were printed with coloured covers illustrating – and helping to over determine – the sense of the lyrics and to some extent the typical upbeat (morale boosting) style of the music itself, dominated by march rhythms. Many patriotic songs were recorded by professional pop-musicians as well as opera stars. Two American companies, Edison and Victor,

were particularly active in associating their products – both phonographs and recordings – with support for the war effort and the troops in particular. Much of this effort occurred through extensive advertising in mass-circulation magazines.

Richard Leppert is Regents Professor, and Morse Alumni Distinguished Teaching Professor, in the Department of Cultural Studies and Comparative Literature at the University of Minnesota, Minneapolis. His research is concentrated on Western European and American cultural history from the 17th century to the present. The most recent of his books are *Sound Judgment* (Ashgate series "Contemporary Thinkers on Critical Musicology"), and *Aesthetic Technologies of Modernity, Subjectivity, and Nature (Opera – Orchestra – Phonograph – Film)*, the latter to appear November 2015 from the University of California Press.

Fernando Magre & Silvia Berg
State University of São Paulo

The Death Valley and *The Last Tango in Vila Parisi* by Gilberto Mendes

This paper analyses the use that Gilberto Mendes makes of the Intermedial References (Rajewsky, 2012) and the extra-musical quotes in the piece *The Last Tango in Vila Parisi*, and how Mendes uses these techniques in order to build a critical narrative. *The Last Tango in Vila Parisi* is a piece of music theatre using orchestra and stage acting, and whose main characteristics are the use of gestures, the movements, and the theatrical elements, as compositional material.

The piece is about the dispute between the conductor and a violinist in order to dance a tango performed by the orchestra, with a violinist. The dispute ends in a tragedy when the conductor strikes a blow against the violinist who leaves the scene wounded. The conductor, indifferent to the situation, gets back on the podium to assume his function, starting the following section for the orchestra. This representation references the chaotic situation in Vila Parisi, a workers' village in the city of Cubatão-São Paulo, that, in the 1980s, was considered by the UN as the most polluted city in the world, due to unchecked industrial growth and the lack of infrastructure required to collect and process the waste from industries. During that period, Vila Parisi became internationally known as "Death Valley" due to diseases and neonatal deaths caused by anencephaly, which is closely linked to the emission of polluting gases, combined with poverty and lack of basic sanitation. Mendes uses a number of references and quotes to criticise this situation. The first reference concerns

Bernardo Bertolucci's tragic film *Last Tango in Paris*. Amongst the possible interpretations of the film, an important aspect is the lack of perspective in the relationship experienced by the protagonists. Replacing Vila Parisi with Paris, Mendes suggests the transposal of Bertolucci's tragedy to Cubatão's working village. The image of the ultimate tango is also complemented by the reading, at the beginning of the piece, of Manuel Bandeira's poem *Pneumotórax*; a reference by the poet to his lungs which were severely compromised by tuberculosis; the poem presents a fateful medical diagnosis pointing out that "the only thing to do is to play an Argentinean tango" (Santos, 2010). The references are interconnected by pessimism and lack of perspective. However, the reception of the piece by the public is remarkable due in part to the resulting comic features caused by the conflicting relationships (Cook, 1998) between music and scene. Such overlapping of meanings and ambiguities are idiomatic in Mendes's pieces and, in this sense, it can be said that not only is the piece sustained by its scenic and musical structures, but also by the meanings generated in contact with other media.

Moreover, it appears that the transmission of significance in this piece occurs in two ways; the first one that depends on some previous knowledge of the works which the piece refers to and, accordingly, *The Last Tango in Vila Parisi* is constructed in relation to other media; the second is more immediate and depends exclusively on the performance, where the link between the composition and the receiver is found. Therefore, the musical iconography in an expanded conception of the term which is present in the performance while iconographic representation of social criticism, as previously stated, in the score and virtually embedded in Intermedial References, which is realised and is transmitted to the receiver.

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

Silvia Berg has a degree in composition from the State University of São Paulo and received a scholarship from the Grupo Ultragz which allowed her studies in Norway. Living in Denmark from 1985 to 2008, she was founder and conductor of the Ensemble Øresund. Until January 2008, she conducted the traditional Københavns Kammerkor and AmaCantus Group. As a composer, her works have been performed regularly in concerts and festivals in Europe, Latin America and USA. Particularly of note is her participation in the ISCM in

Zagreb in 2005, the project *Rumor de Páramo* with the work *Dobles del Páramo* for solo piano, commissioned by pianist Ana Cervantes, recorded on CD Solo Rumores, and Canto de la Monarca, with the work *El sueño el vuelo ....*, and CD recording of her works for piano by pianist Valeria Zanini in 2008.

Alessandra Palidda
Cardiff University, School of Music

From Buffo to Demoniaco:
The Evolution of Don Basilio in 19th-Century Italy

The character of Don Bazile from Beaumarchais' play *Le Barbier de Séville ou la Précaution inutile* (1775) is mainly known today by the renditions Paisiello and Petrosellini, Sterbini and Rossini, gave in their operas, both entitled *Il barbiere di Siviglia, ossia L'inutil precauzione* (1782 and 1816 respectively). While some changes in the characterisation of this figure can be traced in the path leading from the play to the opera by Rossini, in the first decades of the 19th century Don Basilio can be argued to be a minor, and mainly comic, figure. Conversely from the 1860s, both the amount of consideration dedicated to Basilio, and the distance that separated the operatic character from the corresponding Beaumarchais experienced a remarkable increase: Don Basilio was gradually turned into a sinister, almost demonic character. The reasons for these phenomena can be traced back to the political situation of mid-19th-century Italy and the violent propaganda against the clergy (seen as the main obstacle to democracy) that followed the 1848 revolutions and the fall of the Roman Republic. Given the particularly strong relationship established between press, satire and musical theatre, operatic characters were naturally conditioned by the intense political debate, and Don Basilio, as a traditionally religious character, suffered harshly. Some of the modifications this character underwent would significantly impact not only its interpretation, but also its reception during the 20th century and beyond. Using a plurality of textual, iconographical and visual sources (such as almanacs, engravings, periodicals, photographs, photograms, etc.), the paper will provide a detailed history of Don Basilio's evolution, from its original appearance in Beaumarchais's play to its role within the Italian anticlerical propaganda, with particular attention to the consequences of the latter on the character's reception in contemporary productions of Rossini's *Il Barbiere di Siviglia*.

Alessandra Palidda is currently a PhD Musicology candidate at Cardiff University, School

of Music, where she also undertakes roles as tutor and teaching assistant. In 2013 she received her Master's Degree in musicology from Università degli Studi di Milano from where she also holds a Bachelor's Degree in Musicology (2010) in addition to a Bachelor's Degree in music from the Conservatorio "Giuseppe Verdi" of Milan (2008). She is also a tutor in Italian at Cardiff University, School of Modern Languages. She has disseminated research in UK-based and international conferences and is currently working on two publications. Finally, she is a core member of the BBC National Chorus of Wales.

Debra Pring
Association RIdIM

"Show Me Your Tattoo":
An Analysis of the Reclamation of the Body Through The Iconography of Body Projects, as Represented by Musicians' Portraits.

Body projects, including tattoo, piercing and scarification, are productions of the self, but are also located within space and time. The iconography that displays these projects, such as that captured in photographs, is the same as the iconography of other practices in that it requires a social system of organisation and meaning to allow the viewer to begin to approach an understanding of it. In reclaiming the body from its repression by Western religious traditions and domination by conventional medicine, the late 1980s saw the emergence of a movement to see the body as a space to explore identity, experience, pleasure, and to bond with others. Nowhere speaks to a desire for a unique identity, yet placement within membership of a closed community, than that of the popular music scene. Musicians very quickly became a very public face of tattoo and body modification from the mid 80s onward. This paper uses photographs and video footage of musicians as a means by which to analyse the way in which tattoos and other body projects were used in the reclamation and liberation of the body.

Debra Pring holds a PhD from the University of London for her research into the Dutch-born artist Edward Collier, that is to be the subject of a book currently in production with Hollitzer Wissenschaftsverlag (Vienna), *The Negotiation of Meaning in the Musical Vanities and Still-Life Paintings of Edward Collier* (c.1640-c.1709). Her work focuses on the role of music and dance within the visual arts in its broadest sense. Debra's current research project, "Suicide Note on the Skin: Music and Tattoo Culture from Krishna to the Stray Cats," is now

close to completion at Hochschule Luzern – Musik, and her next project, that examines the artwork of the musician and artist Jon Langford, has just commenced. Debra consults for a number of auction houses and writes for the magazine *Things&Ink.* Debra is Executive Director on the Council of Association RIdIM.

José Antonio Robles Cahero
Centro Nacional de Investgación, Documentación e Información Musical, México D.F.

La Historia Danzante (1873-74): Social and Political Criticism in 19th-Century Mexico as evidenced in Prints

Graphic arts offer many examples of how music and dance were used in social and political contexts of 19th-century Mexico. Graphic artists exercised social criticism when printing cartoons in books and magazines, where music and dance could be weapons to satirise the behaviour of powerful politicians. A good example can be found in the weekly magazine *La Historia Danzante, semanario musical* (volumes 1-2, 1873-74), published by Máximo Fernández and José María Villasana, which ran to 80 issues, each of which included a cartoon and a score. Printed scores contain 79 salon repertoire works: *danza* (37), mazurka (9), polka (9), *chotís* (7), waltz (6), *romanza* (2), and eight other pieces: song, serenade, *bolero*, galop, march, *melodía*, nocturne and an opera excerpt. 33 composers are represented: F. Chopin, F. Schubert, G. Meyerbeer, one anonymous and 29 Mexican composers, most of them forgotten today (including Jacinto Cuevas, Alejo Infante, Pedro Inclán, Jacinto Osorno) and four female composers (Ursula Osorno, Patricia Palacio, Matilde del Puerto, Clara de Romero). Satirical titles are related to political situations: "The monkeys" (*danza*), "The sheep" (waltz) or "The nerves" (mazurka), and most of the victims were cabinet members of President Sebastián Lerdo de Tejada (1872-76), some of which were identified in the cartoons (Guillermo Prieto, José María Iglesias, Vicente Riva Palacio). Besides laughing every week with these funny political drawings by Villasana, magazine readers could also play the piano to accompany singers and dancers at their parties.

José Antonio Robles Cahero is a Mexican historian, musician, and musicologist. He studied his BA and Graduate Degrees in Music (Guitar) and Humanities (Philosophy and History) at: *Conservatorio Nacional de Música* (CNM), *Universidad Autónoma Metropolitana* (UAM),

Universidad Iberoamericana (UIA) and *Universidad Nacional Autónoma de México* (UNAM). He also holds an M.Phil. in Latin American Studies (History and Literature) from Cambridge University. He has been Instructor and Professor (BA and Graduate studies) at some of the best music schools and universities of Mexico City (CNM, UIA, *Universidad Pedagógica Nacional, Centro Nacional de las Artes, Universidad de las Américas*, etc.) and at the Ethnomusicology Department of the University of California Los Angeles (UCLA). His research fields include Cultural History, Music and Dance History, Music Iconography, Music and Art Education, and Phonography. He is a full-time researcher at the *Centro Nacional de Investigación, Documentación e Información Musical* (Cenidim), where he also served as research coordinator, director and editor of the Mexican music journal *Heterofonía.* He is very active in disseminating his research on Mexican music and arts through lectures, seminars, workshops, exhibitions, as well as in educational radio and TV programmes. He participated in the creation of the Mexican Group of Music Iconography at Mexico City.

Marian Ritter
Western Washington University, Music Library

Information Literacy and the Iconography
of Power in Music Pedagogy

This poster presentation addresses the theme of the Conference by illustrating how the concepts of information literacy in music can facilitate classroom inquires relating to the iconography of social power in musicology and music pedagogy. Three examples from different eras and societies will be chosen to illustrate the importance of information literacy, with one example being representations of power and repression in music performance as displayed in late medieval tapestries.

Marian Ritter is Head of the Music Library and Associate Professor of Western Washington University. She holds Bachelor and Master's Degrees from the University of Portland and is the recipient of major awards, including the Mayor's Arts Award (1998).

Michael Saffle
Virginia Tech

Making Jazz Look Good:
"Pop" Music as "Art" Music on Song Sheets,
Magazine Ads, and LP Covers

A great deal of American popular music has been presented to the public in garish visual terms. The lurid "coon covers" of 1890s and early 1900s sheet music are one example; the teen music magazines of the 1950s and 1960s another. Jazz, on the other hand, began to be represented as early as 1915 in a progressive, highly positive manner; consider Albert Gleizes's cubist Composition pour jazz – a mode of portraying a particular musical milieu that continues to influence such contemporary artists as Jason Oliva. During the 1920s and into the 1930s, jazz was frequently represented in terms of slick, occasionally beautiful – and fashionable – images associated with the art deco and art moderne movements. Heavily stylised African (rather than stereotyped African-American) figures, bold typefaces suggestive of industrialised progress, and simple colours, today call to mind images from the paintings of Aaron Douglas. Later too, "jazz painting" as a form of representational expressionism became its own genre. This proposal will draw upon sheet music, magazine advertisements, long-playing record jackets, and several other sources of visual information to summarise the re-imaging and representing of what once might have been considered "mere" pop in terms of "significant" art. Visually as well as aurally, jazz became 20th-century Europe's and America's reply to the classicism of Mozart, the erotic tension of Wagner, and the severe sophistication and experimental excitement of Schoenberg.

Michael Saffle graduated with a PhD in Musicology and Humanities from Stanford University (1977) and is Professor in the Department of Religion and Culture at Virginia Tech. His work as a musicologist has appeared in the *Journal of the American Musicological Society, Acta Musicologica, Notes, Asian Music, the Journal of Musicological Research, the International Review of the Aesthetics and Sociology of Music, and the Leonardo Music Journal as well as the Journal of Popular Film and Television*. As a scholar he has held fellowships from the Fulbright and Humboldt Foundations as well as the American Philosophical Society, the German Academic Exchange Service, and the Virginia Foundation for the Humanities and Public Policy. During the 2000-2001 academic year he served as Bicentennial Distinguished Professor of American Studies at the University of Helsinki, and in 2006 he was honoured with a Festschrift published as a special "Spaces of Identity" issue.

Choon-Ying Tan
DigiPen Institute of Technology, Singapore

Envisioning a Romantic Tragedy:
Delacroix's Dramatic Images of Othello

Delacroix's unmistakable enthusiasm for Shakespeare is evidenced by his numerous works illustrating scenes from *Othello, Hamlet, Romeo and Juliet, and Macbeth* which clearly reflect Shakespeare's popularity in 19th-century France. Indeed, French writer and arts critic Stendhal proposed, in 1823, that Shakespeare's tragedies were suitable for adaptation in creating a new Romantic tragedy for contemporary French audiences as an alternative to classical Greek tragedies, because what England experienced at the end of the 16th century was not too different from the French socio-political upheavals at the turn of the 19th century – an unsettling period characterised by factions, punishments and conspiracies. For, according to Stendhal, moments of complete illusion – that occurred frequently in Shakespeare's tragedies – brought about great dramatic pleasure which appealed more to the new generation than the epic pleasure of Classical plays. Delacroix would have encountered several versions of *Othello* over the years during which he produced numerous images (dated between 1825 and 1858) depicting four key scenes from the tragedy. In particular, Italian opera composer Rossini's *Otello*, the Paris premiere of which he attended at the Théâtre des Italiens in 1821, as well as Shakespeare's *Othello* in London in 1825 which starred English actor Edmund Kean. Delacroix's open admiration, not only for Shakespeare, but also for Rossini, has created a strand of scholarly debate as to whether he was portraying Shakespeare's or Rossini's version of *Othello*. While Delacroix's drawings and paintings clearly refer to scenes from the opera, he used the English spelling of "Othello" and also Shakespeare's name for Desdemona's father – Brabantio instead of Elmiro in the opera – hence the source of confusion. It cannot be ignored that the sustained appeal of this tragedy through the centuries lay in the deliberate casting of Othello as a dark-skinned, high-ranking general who was not Muslim but Christian – at once challenging audiences' racial, social and religious prejudices towards the Other. In fact, Othello's Moorish origins very likely piqued Delacroix's interest in portraying this tragedy, as it gave the artist an opportunity to demonstrate his first-hand knowledge of the oriental world – which had become a favourite theme after he visited Morocco in 1832. Also, Delacroix might have identified with Othello's paradox of being a hero-victim. The triumphal opening of the opera hailing Othello's successful military campaign contrasts sharply with his suicide at the end. Stendhal expressed most compellingly that "the development which takes place within the soul of Othello" was what he found appealing about this tragedy. The range of intense

emotions raging within Othello – jealousy, vengeance, despair and regret – must have similarly struck a chord with Delacroix's Romantic sensibilities. This paper will examine how the demonstration and repression of emotions – along with its fatal consequences – are expressed through Delacroix's portrayal of the gestures and postures of key characters in Othello. It will be argued that these drawings and paintings reveal Delacroix's poetic licence in his attempts to weave a Romantic tragedy out of this complex web of relationships.

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ASSOCIATION RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIdIM)

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

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

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

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Database of Association RIdIM

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

The database is web-based and platform independent, and access is free of charge to scholars affiliated with academic institutions, galleries, museums, etc., as well as to independent researchers.

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

A powerful and flexible searching interface allows retrieval of works using both free-text keywords and controlled vocabulary terms. Examples of search access points include names of artists and musicians, musical instruments, titles (often in multiple languages), art media, date of creation and owning institutions (museums, archives, etc.).

The database is being designed to take advantage of current technology and support widely used concepts and standards for metadata, including those specially designed for art, music and iconography.

For cataloguers, a detailed, field-by-field style guide provides examples and guidelines for metadata input standards, ranging from the basic required fields to the many optional detailed-level fields.

If you would like to register as a cataloguer for Association RIdIM, please contact Association RIdIM at *association@ridim.org.*

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: **Alan Green**, Project Director
Sean Ferguson, Editor-in-Chief
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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 oversight 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* **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 Theatre/Opera in Visual Culture* by Association RIdIM

In 2014 Association RIdIM launched the open access initiative entitled *Linking and Uniting Knowledge of Music, Dance and Theatre/Opera 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 hearing from you via *association@ridim.org.*

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IMAGES

Image Front Page:
Norman Rockwell (1894–1978), *Over There*, cover page *Life Magazine*, 31 January 1918. The picture was used for the sheet music later in 1918. Columbus, OH: Billy Ireland Cartoon Library and Museum.

Image Page 12:
Folio from a Khamsa by Nizami (d.1209); verso, illustration: *Bahram Gur and the Indian princess in the black pavilion*; manuscript folio (calligrapher: Murshid al-Shirazi), Safavid period, 1548 (955 A.H.), 31.1 x 19.7 cm, ink, opaque watercolour and gold on paper. Washington, D.C.: Freer Gallery of Art (inv.-no.: F1908.271).

Image Page 20-21:
Lucerne Chronicle (p. 149), 1513, parchment, 39-39.5 x 27.5-28.5 cm, illustrated by Diebold Schilling of Lucerne. Luzern: Kooperation Luzern, S 23 fol. On loan Lucerne: Zentral- und Hochschulbibliothek, HS.S.23 fol.

Image Page 44-45:
Geritt Schouten, *Diorama of a slave dance*, 1830, case: wood; figures: paper.
h 61 cm × w 69.8 cm × d 17.1 cm × d 21.3 cm × h 50.5 cm × w 59.4 cm.
Amsterdam: Rijksmuseum (inv.-no.: NG-2005-24).

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