

**13<sup>th</sup> International RIdIM Conference  
& 1<sup>st</sup> Brazilian Conference on Music  
Iconography**

**Conference Brochure**

# Table of Content

Introductory Note .....	3
General Program .....	6
Keynote Lectures .....	7
Detailed Sessions Program .....	11
Abstracts.....	24

# Introductory Note

**Dr. Antonio Baldassarre**

**President of the Commission Mixte  
*Repertoire International d'Iconographie Musicale***

**(RIdIM)**

*There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy.*  
William Shakespeare, *Hamlet*, Act I, Scene V

*Dreams come true. Without that possibility,  
nature would not incite us to have them.*  
John Updike, *Rabbit Redux*

Dear Colleagues and Friends

Please accept my warmest welcome to the thirteenth International Conference of the *Repertoire International d'Iconographie Musical* (RIdIM) and the first Brazilian Conference on Music Iconography, organized in collaboration with our youngest member, the Brazilian RIdIM group.

When promoting the idea of organizing a conference outside of the familiar environments of Europe and the US – where RIdIM has held its international conferences since its establishment in 1971 – the general consensus of our scholarly community was favorable but not categorically enthusiastic. Where questions were raised these merely mirrored the widespread reluctance of European and North American scholars to venture outside of the geographically

familiar. Certainly there are understandable concerns regarding travel expenses, climate challenge, security matters and even possibly the transfer of knowledge honed in a European or US setting outside that immediate cultural context. But I was not picturing a conference somewhere in the Atacama desert, the Antarctica, the jungle or in the middle of a war zone, and am myself not an advocate of too much adventure all at once but rather tend to pragmatism when it comes to such delicate matters as the organization of an international conference. Notwithstanding, it is my deep conviction that any organization that claims to be international, as RIdIM indeed does, also has to act internationally so that the “I” in our abbreviation is not a mere fashion or some promotional tool utilized to market certain objectives without really realizing them. It is therefore a special pleasure to welcome all of you to Salvador, Bahia.

Acting internationally also means, in my opinion, the exploration of new territories, not with a colonial or post-colonial attitude but with a sincere openness and a broader mind than that with which Horatio is accused of harboring in Hamlet’s oft-quoted repost. We must strive to not only achieve a more profound understanding of music iconography in terms of both its spectrum of topics and its methodological scopes but also to enlarge (and challenge) the established perspectives that are significantly shaped by Eurocentric epistemological traditions. This shift is essential for a discipline that wants to continue making significant, beneficial and enduring contributions to the challenges faced by culture, society and academia in the twenty first century and as is mirrored in the conference’s main subject *Enhancing Music Iconography research: considering the current, setting new trends*.

I am convinced that your papers, dear colleagues and friends, will not only contribute to the aforementioned scope but will also show that music iconography has the potential to play a significant role in the most recent discourses within the humanities and cultural studies.

Without the support of so many this conference would still be a dream. Thus I would like to express my heartfelt gratitude to all who have committed an unquantifiable amount of time and energy, including Pablo Sotuyo Blanco, the chairman of the local organization team, and Zdravko Blažeković, the member of RIdIM’s Commission Mixte on the board of the organizational team, and who – metaphorically speaking – became secret allies against the voices of dissent and doubt which arose at the beginning of this project. In addition, I extend my deepest gratitude to all members of the program and reviewing committees, the keynote lecturers who have generously accepted our invitation to deliver a paper, the members of the organizational staff, and the members of the Commission

Mixte of RIdIM whose input and comments during the preparation of this conference over the last three years were a valuable support. Last but not least, I am very grateful to the numerous organizations that have kindly consented to support the conference financially, namely the Federal University of Bahia, the Bahia State Foundation for the Support of Research – FAPESB, the Brazilian National Research Council – CNPq, the Brazilian Council for the Improvement of the High Education Personnel – CAPES, along with the many institutions that supports the Brazilian RIdIM group initiatives.

May this conference be a positive academic and social experience and may it also motivate scholars in many countries to join the enthusiastic world of music iconography and to participate in the activities of RIdIM – to teach our colleagues and friends in other disciplines the fascination of the visual world we are surrounded by at daylight and darkness.

# General Program

## Day 1 - July 20

- Until 11:00 - Registration at the Information Desk
- 11:15-11:30 - Welcoming words
- 11:30-12:30 - Keynote lecture 1
- 13:00-15:00 - Lunch
- 15:15-17:15 - Sessions 1, 2, 3 (all auditoriums)
- 15 min - Coffee break
- 17.30-19:30 - Sessions 4, 5, 6 (all auditoriums)
- 30 min - Coffee break
- 20:00 - Opening ceremony

## Day 2 - July 21

- Until 11:00 - Registration at the Information Desk
- 11:00-12:00 - Keynote lecture 2
- 12:30-14:30 - Lunch
- 15:00-17:00 - Sessions 7, 8, 9 (all auditoriums)
- 15 min - Coffee break
- 17:15-19:15 - RIdIM round table on Music Iconography
- 20:00 - Concert (main auditorium / foyer)

## Day 3 - July 22

- Until 11:00 - Registration at the Information Desk
- 11:00-12:00 - Keynote lecture 3
- 12:30-14:30 - Lunch
- 15:00-17:00 - Sessions 10, 11 (alternative auditoriums)
- 30 min - Coffee break
- 18:00-19:00 - Closing ceremony: *Homage M. Reis Pequeno*
- 20:00 - Farewell Dinner

# **Keynote Lectures**

# **July 20 - KEYNOTE LECTURE 1**

**Prof. Dr. Richard Leppert**  
University of Minnesota, USA

## **Visuality and the Semiotics of Acoustic Culture (The Spectacle of Musical Aesthetics)**

Precisely because musical sound is abstract, intangible and ethereal--lost as soon as it is gained--the visual experience of its production is crucial to both musicians and audience alike for locating and communicating the place of music and musical sound within society and culture. That is, the slippage between the physical activity to produce musical sound and the abstract nature of that which is produced creates a semiotic contradiction that is ultimately "resolved" to a significant degree via the agency of human sight.

Music's effects and meanings, which in performance are produced both aurally and visually, in imagery must be rendered visually only. The way of seeing hence incorporates the way of hearing; the artist must produce images in such a way that their meanings will be congruent with those produced by sight and sound together in the lived experience of the original and intended viewer. To render visually meaningful the acoustic phenomenon of music, the artist engages semiotic codes that operate as a sight when music is actually made in real life. In brief, imagery cannot replicate musical acoustics, but it can provide an invaluable hortatory account of what, how, and why a given society heard, hence in part what the sounds meant and how they functioned as a component part of the society and the cultural foundation upon which it rests.

This paper considers two musical instruments and a series of art works (sculptures, paintings, and graphics) representing musical instruments and musical activities as ways of understanding the conflicting roles performed by music in the formation and articulation of modern subjectivity and identity. Principal attention is given to questions surrounding the social contradictions emerging in class distinction, selfhood, dream-fantasies, and the spectacle of the Artist-Composer as imagined in figure of Beethoven.



## **July 21 - KEYNOTE LECTURE 2**

**Prof. Dr. Terry Miller**

Kent State University - Ohio, USA

### **Historical Documents or Colorful Fantasies?: Interpreting the Musical Evidence in Thai Temple Murals**

Many of Thailand's Buddhist temples (*wat*), great and small, urban and rural, have colorful murals painted on the interior walls, often from floor to ceiling. In a style peculiar to Thailand, artists depict epic stories that flow without scene separation. These include the Life of the Buddha and favorite *jataka*, the latter being the lives of the Buddha preceding enlightenment. All are intended to educate and inspire worshippers, either positively by depicting exemplary behavior or negatively by depicting graphically the tortures of hell. Regardless of the story's origin, the scenes depict the localized Thai world of the artist at the time of the painting, though some artists also engaged in fantasy.

Within these stories may be found numerous depictions of musical activity, including dance, instrumental performance, theater, ritual, and pomp. The majority are found in central Thailand, with far fewer in the north and south, but the northeast—culturally Lao—has contributed some of the most vibrant and whimsical examples by naïve, local artists.

The challenge comes in interpreting this evidence because of difficulties in dating the murals, knowing the artist, or having a record of possible retouching, restoration, or even repainting. Whether historically solid or not, this evidence is nonetheless colorful and intriguing, offering our only visual clues about Thailand's musical past.

## **July 22 - KEYNOTE LECTURE 3**

**Prof. Dr. Isabel Porto Nogueira**  
Federal University of Pelotas - RS, Brazil

### **Musical iconography in an interdisciplinary perspective: a methodological proposal for the study of photographs**

We aim to present the work of the Musicology Research Group at the Federal University of Pelotas (UFPel), which since 2001 has been focusing issues on music iconography. The group also includes professors Francisca Vergara Cerqueira and Fabio Michelin, and its main research project is being structured around two aspects: (a) the organization of memory storage media in order to establish a center of musical documentation and (b) the correspondent researches developed on those different media.

The research group activities will be exemplified by discussing the study of a set of black and white photographs of musicians, belonging to the iconographic collection of the Music Conservatory of the UFPel, proceeding to their systematic content description (including their attribute identification and classification) and scene narrative analysis (seeking the understanding of their inner logic), ending by the resulting emic wide understanding of each and every image included, considering both the technical and social nature of the photographic object, as well as the meaning of the photographs as individual items and as a unique serie, thus, resulting a catalogue that accompanies the aforementioned discussion, offering an important perspective for the study of representation forms of artists and their webs of social relationship, so structuring a methodology that can be extended to other documentary imagery media.

# **Detailed Sessions Program**

# **July 20 - SESSION 1 – LATIN AMERICAN 1**

José Antonio Robles Cahero - [roblescahero@yahoo.com](mailto:roblescahero@yahoo.com)

Centro Nacional de Investigación, Documentación e Información Musical - México

**A dancing history: cartoon, music and politics  
in 19th century México**

Ariadna Yañez - [axyd10@yahoo.com.mx](mailto:axyd10@yahoo.com.mx)

Centro Nacional de Investigación, Documentación e Información de la Danza del Instituto Nacional de Bellas Artes - México

**The *Pasarela* (gateway): a glance at the Mexican music-hall**

Egberto Bermúdez - [demusica@gmail.com](mailto:demusica@gmail.com)

Universidad Nacional de Colombia

**Music and social relations in New Granada (present day  
Colombia) through iconographic sources: 1750-1850**

Francesco Espósito - [fraspo@hotmail.com](mailto:fraspo@hotmail.com)

CESEM - Universidade Nova de Lisboa

**The 19th century traveling soloists' South American tours  
through images**

## **July 20 - SESSION 2 – LATIN AMERICAN 2**

Edmundo Hora - [ephora@iar.unicam.br](mailto:ephora@iar.unicam.br)  
Universidade Estadual de Campinas – Brasil

### **The Eucharistic reverence portal at Basilica Cathedral central altar in Salvador: a pictorial revelation**

Drew Edward Davies - [dedavies@northwestern.edu](mailto:dedavies@northwestern.edu)  
Northwestern University – United States of America

### **Angel Musicians and Neoplatonic representation in Sixteenth-Century New Spain**

Miguel Zenker - [zenkerim@prodigy.net.mx](mailto:zenkerim@prodigy.net.mx)  
Universidad Nacional Autónoma de México

### **Iconographical-organological analysis of eight musician angels**

Marco Aurélio Brescia - [orsinibrescia@yahoo.com](mailto:orsinibrescia@yahoo.com)  
Rodrigo Teodoro de Paula - [rodrigoteodoro@yahoo.com.br](mailto:rodrigoteodoro@yahoo.com.br)  
Université Sorbonne - Paris IV / Universidade Nova de Lisboa

### **Adriano Banchieri: Origin of St. Cecilia devotion, iconographical meanings and their representation in organ boxes from luso-brazilian territory**

Wellington Mendes - [wellingtonmen@gmail.com](mailto:wellingtonmen@gmail.com)  
Pablo Sotuyo Blanco - [psotuyo@ufba.br](mailto:psotuyo@ufba.br) / [psotuyo@gmail.com](mailto:psotuyo@gmail.com)  
Universidade Federal da Bahia - Brasil

### **Music iconography in the Chapter Room at the First Order of St. Francis Convent in Salvador – Bahia**

# **July 20 - SESSION 3 – META-DISOURSE 1**

Evguenia Roubina - [eroubina@gmail.com](mailto:eroubina@gmail.com)  
Universidad Nacional Autónoma de México

**"I take my good from wherever I find it":  
the problem of appropriation from European art  
in New Spain music iconography**

Arnold Myers - [A.Myers@ed.ac.uk](mailto:A.Myers@ed.ac.uk)  
Edinburgh University Collection of Historic Musical Instruments -  
United Kingdom

**MIMO - a new tool for musicological research**

Ellen Van Keer - [evankeer@gmail.com](mailto:evankeer@gmail.com)  
Vrije Universiteit Brussel - Belgium

**"Words" and "things" in music iconography:  
the case of the ancient Greek aulos**

Elena Kopylova - [lena.kopylova@gmail.com](mailto:lena.kopylova@gmail.com)  
Centro Nacional de Investigación, Documentación e Información Musical "Carlos  
Chávez" – Mexico

**The contemporary music iconography  
in Russian museums**

## **July 20 - SESSION 4 – LATIN AMERICAN 4**

Mayra Pereira - [mayrapereira@gmail.com](mailto:mayrapereira@gmail.com)

Universidade Federal do Estado do Rio de Janeiro - Brasil

**Music iconography in the "magnificent cars"  
of the parade to celebrate the marriage of the Infants  
of Portugal in 18th-century Rio de Janeiro**

Rosana Marreco Brescia - [romarreco@yahoo.com.br](mailto:romarreco@yahoo.com.br)

Université Paris IV - Sorbonne / Universidade Nova de Lisboa

**A Frenchman in Bahia in early eighteenth century: La  
Barbinais' Christmas impressions at the St. Clare  
Convent of Salvador and at São Gonçalo do Amarante,  
represented by Francois le Roux Durant**

Andre Guerra Cotta - [agcotta@gmail.com](mailto:agcotta@gmail.com)

Universidade Federal Fluminense – Brasil

**Listening Debret**

Johanna Calderón - [jcalderon31@unab.edu.co](mailto:jcalderon31@unab.edu.co)

Universidad Autónoma de Bucaramanga – Colombia

**Music Iconography in the work of Gregorio Vásquez  
de Arce y Ceballos**

## **July 20 - SESSION 5 – LATIN AMERICAN 5**

Elizabeth Camara - [elcag51@hotmail.com](mailto:elcag51@hotmail.com)

Fidel Romero - [fidelroal@yahoo.com.mx](mailto:fidelroal@yahoo.com.mx)

Ariadna Yañez - [axyd10@yahoo.com.mx](mailto:axyd10@yahoo.com.mx)

Centro Nacional de Investigación, Documentación e Información de la Danza del Instituto Nacional de Bellas Artes – México

### **Painters at the rhythm of Mexico: Seminar on Mexican Music and Dance Iconography - a work experience**

Jusamara Souza - [jusa.ez@terra.com.br](mailto:jusa.ez@terra.com.br)

Universidade Federal do Rio Grande do Sul - Brasil

Lilia Gonçalves - [lilianeves@demac.ufu.br](mailto:lilianeves@demac.ufu.br)

Universidade Federal de Uberlândia - Brasil

### **The use of iconographic source in music education research**

Eugenio Delgado Parra - [eugenio\\_del@hotmail.com](mailto:eugenio_del@hotmail.com)

Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" – Mexico

### **Carlos Chávez and Silvestre Revueltas revisited: iconography of two leading figures of Mexican musical nationalism**

Pablo Sotuyo Blanco - [psotuyo@ufba.br](mailto:psotuyo@ufba.br) / [psotuyo@gmail.com](mailto:psotuyo@gmail.com)

Universidade Federal da Bahia - Brasil

### **Identity, educational and aesthetic aspects in the iconography of the Composers Group from Bahia**



## **July 20 - SESSION 6 – ASIAN 1**

Nina Vasilyeva - [vassilieva\\_nina@mail.ru](mailto:vassilieva_nina@mail.ru)

The State Saint Petersburg University – Russian Federation

### **Dionysian Subject on the rhytons from Nisa (2nd cent. BC)**

Veronica Meshkeris - [laedencium@yandex.ru](mailto:laedencium@yandex.ru)

Institute of the History of Material Culture, Russian Academy of Science

Aygul Malkeeva - [amalkeyeva@hotmail.com](mailto:amalkeyeva@hotmail.com)

Central Library of New York - United States of America

### **The stringed female duet of medieval Khulbuk (of Southern Tajikistan)**

Ágnes Mészáros - [meszaros@zti.hu](mailto:meszaros@zti.hu)

MTA Zenetudományi Intézet Zenetörténeti Múzeuma / Museum of Music History  
at the Institute for Musicology - Hungary

### **Dance and music in India as experienced and reported in paintings by Ágoston Schöff, a 19th century Hungarian painter**

Dorit Klebe - [dorit.klebe@fu-berlin.de](mailto:dorit.klebe@fu-berlin.de)

Berlin University of the Arts, Department of Music - Germany

### **Re-contextualizing music and its performance out of Seljuk epochs by means of poetic and iconic sources: some methodological aspects**

Vladimir Mamonov - [laedencium@yandex.ru](mailto:laedencium@yandex.ru)

Pediatric Academy of St. Petersburg – Russian Federation

### **The Rhythmics of Organization: The Pottery Army as the World's Largest Monument of Posthumous Imperialism**

## **July 21 - SESSION 7 – META-DISOURSE 2**

Germán Pablo Rossi - [germanpablorossi@yahoo.com.ar](mailto:germanpablorossi@yahoo.com.ar)

Universidad de Buenos Aires – Argentina

**The performance in Cantiga de Santa Maria 8: Some contributions to the interpretation of the marks in the iconographic discourse, poetic and musical**

Anna Cazorra - [acazorra@uoc.edu](mailto:acazorra@uoc.edu)

Universidad Rovira i Virgili de Tarragona – Spain

**Music and Society during the Middle Age:  
The symbolism of the music in the sculptural decoration  
of the *Lonja de la Seda* of Valencia (Spain)**

Daniel Tércio - [danieltercio@gmail.com](mailto:danieltercio@gmail.com)

Instituto de Etnomusicologia - Centro de Estudos em Música e Dança –  
Universidade Nova de Lisboa

**Dancing at the coast of Malabar**

Cristina Moreno Almeida - [crismoralm@gmail.com](mailto:crismoralm@gmail.com)

School of Oriental and African Studies (University of London) –  
United Kingdom

**Popular youth culture in Contemporary Morocco  
and the re-imagining of the nation: a case study of hip-hop**

## **July 21 - SESSION 8 – META-DISOURSE 3**

Beatriz Magalhães-Castro - [bmagalhaescastro@gmail.com](mailto:bmagalhaescastro@gmail.com)  
Universidade de Brasília - Brasil

**"Three centuries of Brazilian musical iconography"  
by Mercedes Reis Pequeno: visuality and identity construction  
in Brazilian musical practice**

Anna Maria Ioannoni Fiore - [annamaria.ioannonifiore@poste.it](mailto:annamaria.ioannonifiore@poste.it)  
Conservatorio Statale di Musica "L. D'Annunzio", Pescara – Italy

**The music-iconographic source to define cultural identities:  
faith, worship and popular traditions in the holy  
manifestation of the Crib. An intercultural prospect**

Diósnió Machado Neto - [dmneto@usp.br](mailto:dmneto@usp.br)  
Universidade de São Paulo - Campus de Ribeirão Preto – Brasil

**The civilization as journalistic project: the musical images in  
Santos and São Paulo newspapers between 1860 and 1920**

Luzia Rocha - [luziaroc@gmail.com](mailto:luziaroc@gmail.com)  
Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de  
Lisboa - Portugal

**Travels and mutations of a work of art:  
uses and appropriations of Malhoa's painting 'O Fado'**

## **July 21 - SESSION 9 – LATIN AMERICAN 6**

Ozório Christovam - [ozorio.christovam@usp.br](mailto:ozorio.christovam@usp.br)

Diósnió Machado Neto - [dmneto@usp.br](mailto:dmneto@usp.br)

Universidade de São Paulo - Campus de Ribeirão Preto – Brasil

**The social construction inside the opera houses in the State of São Paulo between 1870 and 1920: an iconographic study**

Aquilas Torres de Oliveira - [ato\\_flauta@hotmail.com](mailto:ato_flauta@hotmail.com)

Luciane Viana Barros Páscoa - [lucianepascoa@uol.com.br](mailto:lucianepascoa@uol.com.br)

Márcio Leonel Farias Reis Páscoa - [marciopascoa@gmail.com](mailto:marciopascoa@gmail.com)

Universidade do Estado do Amazonas – Brasil

**Music Iconography aspects of the ceiling paintings at the Amazonas Theatre main hall. The Glorification of the Arts in the Amazon (1899) by Domenico de Angelis**

Márcio Leonel Farias Reis Páscoa - [marciopascoa@gmail.com](mailto:marciopascoa@gmail.com)

Universidade do Estado do Amazonas – Brasil

**The Pery & Cecy painting at the Amazonas Theatre main hall: reception of *Il Guarany* and the national identity in construction and retroaction**

Luciane Viana Barros Páscoa - [lucianepascoa@uol.com.br](mailto:lucianepascoa@uol.com.br)

Universidade do Estado do Amazonas – Brasil

**Music images at the Amazonas Theatre main hall: the ceiling paintings by Domenico de Angelis (1852-1900)**

Verónica Calcagno - [verocalc@adinet.com.uy](mailto:verocalc@adinet.com.uy)

Marta Salom - [salomsignorini@gmail.com](mailto:salomsignorini@gmail.com)

Escuela Universitaria de Música - Universidad de la República - Uruguay

**Iconographical considerations: Spanish presence in local repertoires from the Solis Theatre**

## **July 21 – RIdIM round table on Music Iconography**

Antonio Baldassarre - [antonio.baldassarre@hslu.ch](mailto:antonio.baldassarre@hslu.ch)

Lucerne University of Applied Sciences and Arts – Switzerland

**Imagining the “mestizo”: visual representations of music  
in eighteenth century pre-independent Mexico**

Dorothea Baumann - [imsba@swissonline.ch](mailto:imsba@swissonline.ch)

University of Zurich - Switzerland

**Organology as methodology to find realistic elements  
in pictures with musical instruments**

Debra Pring - [recorderplayer@hotmail.com](mailto:recorderplayer@hotmail.com)

RIdIM - United Kingdom

**With Almost Scientific Precision**

Clair Rowden - [RowdenCS@cardiff.ac.uk](mailto:RowdenCS@cardiff.ac.uk)

Cardiff University - United Kingdom

**Opera and Caricature in the French *fin-de-siècle* press**

Alan Davison - [alan.davison@otago.ac.nz](mailto:alan.davison@otago.ac.nz)

University of New England / University of Otago -  
Australia / New Zealand

**Music Iconography and the History of Ideas**

## **July 22 - SESSION 10 – LATIN AMERICAN 7**

Rafael Registro Ramos - [rafaramos\\_music@hotmail.com](mailto:rafaramos_music@hotmail.com)

Mítia Ganade D'Acol - [mitiadacol@hotmail.com](mailto:mitiadacol@hotmail.com)

Diósnio Machado Neto - [dmneto@usp.br](mailto:dmneto@usp.br)

Universidade de São Paulo - Campus de Ribeirão Preto – Brasil

### **A study of sacred music in Brazil from 1893 - 1958: The Collection of F. Pedro Sinzig**

Pablo Garcia - [pgcosta@gmail.com](mailto:pgcosta@gmail.com)

Beatriz Magalhães-Castro - [bmagalhaescastro@gmail.com](mailto:bmagalhaescastro@gmail.com)

Universidade de Brasília - Brasil

### **Towards a music iconography of Brazilian popular music**

Juliana Marília Coli - [colijuliana@gmail.com](mailto:colijuliana@gmail.com)

Universidade Federal do Ceará - Brasil

### **Musical iconography of mass media: The *Gazeta* Radio from São Paulo**

Ricardo Bernardes - [bernardesricardo@yahoo.com.br](mailto:bernardesricardo@yahoo.com.br)

Universidade Nova de Lisboa

### **Sheet music collection as iconographic material in the Luso-Brazilian 18th century: some case studies in *Ajuda* Library in Lisbon**

Marcelo Campos Hazan - [hazan55@yahoo.com](mailto:hazan55@yahoo.com)

Columbia University – United States of America / Brazil

### **José Maurício, Marcos Portugal e the Haydn's Sonata: deconstructing the myth**

## **July 22 - SESSION 11 – LATIN AMERICAN 8**

Fabiola Rosa - [fabiola.rosa@usp.br](mailto:fabiola.rosa@usp.br)

Diósnio Machado Neto - [dmneto@usp.br](mailto:dmneto@usp.br)

Universidade de São Paulo - Campus de Ribeirão Preto – Brasil

### **Iconographic study of the Bands in the coffee production system in the State of São Paulo: 1870-1920**

Enrique Jiménez - [enrijazz@gmail.com](mailto:enrijazz@gmail.com)

Instituto Nacional de Bellas Artes – México

### **Indigenous music in post-revolutionary Mexican iconography**

Mary Angela Biason - [mary-biason@uol.com.br](mailto:mary-biason@uol.com.br)

Museu da Inconfidência / Universidade Estadual de Campinas - Brasil

### **Iconography of the Guararapes Battle: the presence of musician soldiers**

Fidel Romero - [fidelroal@yahoo.com.mx](mailto:fidelroal@yahoo.com.mx)

Centro Nacional de Investigación, Documentación e Información de la Danza del Instituto Nacional de Bellas Artes – México

### **Tips, Feet, Steps and Footprints: Iconography in Mexico Indian Carnival**

Luis Antonio Gómez Gómez - [amoxhual@yahoo.com.mx](mailto:amoxhual@yahoo.com.mx)

Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" del Instituto Nacional de Bellas Artes y Literatura – Mexico

### **Two *ayacachtli* (shakers) handled by a zooantropomorphic figure inside a *pulque* pot**

# Abstracts



## **July 20 - SESSION 1 – LATIN AMERICAN 1**

**José Antonio Robles Cahero** - [roblescahero@yahoo.com](mailto:roblescahero@yahoo.com)

Centro Nacional de Investigación, Documentación e Información Musical -  
México

### **A dancing history: cartoon, music and politics in 19th century México**

A singular case of wit and criticism is *La Historia Danzante*, semanario musical (vols. 1 & 2, 1873-74), weekly publication by the Mexican artist and printer José María Villasana, which 80 numbers contained both a caricature and a score. The printed music included 79 works of the salon music repertoire: dances, mazurkas, polkas, schottish, waltzes, romanzas, and some single pieces: song, serenade, bolero, galop, march, melodie, nocturn, etc. The collection included 33 authors: three European (Chopin, Schubert and Meyerbeer), one anonymous and 29 little known Mexican composers. The victims of this weekly political magazine were politicians from president Sebastián Lerdo de Tejada's cabinet (1872-76), who can be identified from the caricatures. Besides laughing with the political mockery of Villasana's drawings, the readers able to play the piano could well accompany the dancers willing to enjoy a variety of polkas, mazurkas and waltzes.

## **July 20 - SESSION 1 – LATIN AMERICAN 1**

**Ariadna Yañez** - [axyd10@yahoo.com.mx](mailto:axyd10@yahoo.com.mx)

Centro Nacional de Investigación, Documentación e Información de la Danza del Instituto Nacional de Bellas Artes - México

### **The *Pasarela* (walkway): a glance at the Mexican music-hall**

In the late nineteenth century and the first three decades of the twentieth century in Mexico, most theaters were witnesses to the life cycle of the *teatro de revista* (music-hall), which arises during the Porfirio Díaz from the need to express themselves in a repressive era. It is a bridge to modernity, shows current political events, fashion in Europe, in all areas and has an audience that hardly agree to it, almost always did in a comedy or parody. Gender was considered a very small, light, distracting from the everyday bustle, was criticized and condemned by conservatives of the time, but vice of all social circles. The vaudeville, was a show with the ideal characteristics: beautiful women, treble or vicetiples (dancers and singers of the magazine) Divas (artists of the Journal), funny, good actors and good music. In the 20s, music-hall was very successful and innovative, ie using a walkway in a theater, allowing viewers to look at the singers more closely and in detail .

The revue genre is well documented in terms of images, not only by photos, but by several images that referes to the theater walkways, such as "La tanda" by Isidoro Ocampo, "La Pasarela" by Gabriel Fernández Ledesma as well as printed material by Ernesto Garcia Cabral in *Revista de Revista* (Music-hall Magazine). Several dancers with ballet training has worked in these stages as sopranos, like Eva Beltri and the Pérez Caro sisters. During that decade dance in Mexico was not yet institutionalized and its learning were private, largely thanks to foreign immigrants teachers who ended their tours in our country and stayed.

The music-hall is part of the formation of new generations of Mexican theater, film, television and dance artists, as part of the country modernization, a key moment in which politics, ideologies and ways of leisure break the mold of a conservative society. This paper shows how dancing is part of a visual pleasure, movement that seduce, appeal, gives life to the theater, and move with rhythms in vogue.

## **July 20 - SESSION 1 – LATIN AMERICAN 1**

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Universidad Nacional de Colombia

### **Music and social relations in New Granada (present day Colombia) through iconographic sources: 1750-1850**

Iconographic sources are fundamental to understand the processes of the musical life of the Viceroyalty of New Granada during the period comprising the transition from colonial domination to independent life of the new republic of Colombia. These sources contribute to explain how musical borders between different spheres of music making could have been less rigid than we assume and how in the field of popular music, music iconography helps us to illustrate processes of consolidation of musical styles and genres where other documentary sources prove insufficient. This work continues a previous one that explores the music iconography between the XVI and XVIII centuries in the same geographic and cultural context.

## **July 20 - SESSION 1 – LATIN AMERICAN 1**

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CESEM - Universidade Nova de Lisboa – Portugal

### **The 19th century traveling soloists' South American tours through images**

One of the most significant phenomena in the context of 19th-century classical music life, is the affirmation of instrumental virtuosity that, in the wake of paganiniano model, the main interested instrumentalists and is exemplified by the pianism called 'paroxysmal', personified by Liszt initially followed by a conspicuous number of internationally renowned pianists.

The phenomenon - favored by the consolidation of the modern music market, the affirmation of bourgeois and liberal culture which encouraged, even in the field of music, individual entrepreneurship, by improving the manufacture of various instruments, a certain romantic titanism that, among its various declinations, also included the heroic and constant challenge between the musician and his instrument in an attempt to overcome any technical limitation - allow the institutionalization and the success of the itinerant performer figure, capable of attract with performances a vast and delirious audience, similarly to what happened with opera stars. In this context, the New World will become during the century, a new and exciting market to exploit, capable to attract many of the most prestigious musicians of the time that, in most cases, will be received with princely honors and will be protagonists of triumphal tours. For the success of these tours became the decisive use of modern advertising tools that in preparing and attending the event concertístico, much of the image used to capture the attention and arouse the curiosity of the new audience.

This paper presents and analyzes images related to the protagonists of these tours South America in the nineteenth century: portraits, caricatures (very popular in the newspapers of the time), images and graphics formats used on posters and announcements of concerts, sheet music title pages, etc. It is intended to detect the various messages that are broadcasted, such as to emphasize the characteristics of musicians, his playing, referrals to local cultures that appear in them, as well as differences with those used for touring Europe.

## **July 20 - SESSION 2 – LATIN AMERICAN 2**

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### **The Eucharistic reverence portal at the Basilica Cathedral central altar in Salvador: a pictorial revelation**

Since long time, the illustration of biblical subjects became recurrent in religious institutions, encouraging different point of views in the fine arts. Allegories enriched and combined with musical instruments have spread and gave support to the moral iconography. Paintings have evolved into a coordinate space by a compositional unit, seeking an “informal” symmetry in the representation of the images, formalizing, on the other hand, musical and pictorial models to serve the ideological ecclesiastical aims. Although it is considered a controversial practice, according to Pierre Francastel (1993), the Church, between the 16th and 18th centuries, turned to art to combat the Reformation, “employing a new iconography to express their doctrine” (p.27) and encouraged the production of images constituting a controlling effect in the minds of the devotees. As Peter Burke (1992) and Roger Chartier (1990) argue: “what was previously considered immutable is now seen as a cultural construct, subject to variations both in time and in space” (p.11), ie, that social reality is “built, planned, given to be read” (p.17). During the restoration work of the main chappel of the Basilica Cathedral in Salvador (started in June 2009 by Studio Argolo), among the 18 paintings therein contained, were “rediscovered” the sliding doors that belongs to the “backstage” of the altar that was doomed to oblivion by the bending of its parts.

Located at the extreme upper side, the rediscovered paintings are two huge multicolored leaves that, like a curtain, open during the exposition of the Blessed Sacrament. It is an allegory of the Trinity flanked by St. Ignatius Loyola and St. Francis Xavier - the latter subsequently enthroned patron of Salvador. Main representatives of the Jesuit Order, they are also in the minor temple altars. Completes the pictorial work a choir of angels musicians who revere the harmonious sacred representation, as well as musical instruments. The approach of interpretative nature is needed to understand the data provided by the sources and the religious figured representations.

## **July 20 - SESSION 2 – LATIN AMERICAN 2**

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### **Angel musicians and Neo-platonic representation in Sixteenth-Century New Spain**

Three early Augustinian convents in New Spain (colonial Mexico) - *Acolman*, *Metztitlan* and *Yuririapundaro* - feature sculptures of angel musicians on their principal facades. Unique in sixteenth-century church architecture, these statues stand in the position occupied by standard mendicant symbols in other buildings and count among the earliest images of European music making in the viceregal Americas. This paper aims to correct literal interpretations of the sculptures as descriptive of conventual's musical life by situating them within traditions of Neo-platonic representation in sixteenth-century New Spain. It will identify the instruments as the *vihuela* and the *shawm*, show how the combination of soft and loud instruments symbolizes the idea of the harmony of the spheres according to contemporaneous European traditions of representation, argue that the ensemble emblematically marks the building as Augustinian by indexing St. Augustine's writings on music, and suggest that a 1536 Spanish image of Orpheus served as a model.

## **July 20 - SESSION 2 – LATIN AMERICAN 2**

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Universidad Nacional Autónoma de México

### **Iconographical-organological analysis of eight musician angels**

Located in a private house in Mexico City as part of a private collection, are eight stone sculptures carved in the round representing musician angels. Three of them holding fingered lute type stringed instruments, other two holding bowed lute type stringed instruments and the other three, aerophones.

In this paper an iconographic and iconological analysis is presented, highlighting the pre-Hispanic and Spanish symbolism contained in the sculptures, mixed in a cultural syncretism. By way of comparison, other paintings and sculptures of the XVI-XVIII are also analyzed, in order to find imaging and symbolism parallel with the sculptures aimed in this study. The analysis of the carving of various elements such as wings, indicating the possibility of at least two different authors, while remaining in the same style in all the eight sculptures. With the help of organological analysis, foundation are suggested in order to date the sculptures, whose origin has not been established until now.

## **July 20 - SESSION 2 – LATIN AMERICAN 2**

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### **Adriano Banchieri: Origin of St. Cecilia devotion, iconographical meanings and their representation in organ boxes from Luso-Brazilian territory**

Adriano Banchieri (*Conclusioni nel suono dell'organo*) discusses the origin of the devotion of musicians around Saint Cecilia who, promised by his parents to the patrician Valeriano, just wanted to marry Jesus Christ. With regard to the iconography of the saint, from the point of view of his earthly existence, her contempt for the voluptuous pleasures, Banchieri mentions the famous iconography painted by Raffaello Sanzio, portraying the Roman martyr with an organ turned to earth in her hands, under whose feet broken instruments lay in a metaphor of refusal of earthly pleasures, emulated on musical instruments. In a diametrically opposite meaning, Giovanni Antonio Bazzi portrayed the saint, quietly, playing heavenly melodies at the organ, guarded by a cherub. It is precisely on the divine nature of the organ that Gino Stefani deals (*L'Organo barocco, funzioni, materiali e semiotiche*), considering on the variety in the transubstantiated unity in the instrument. The cosmological concept of organized diversity, shared between instrument and cosmos, applies to the practice of ferial *Alternatim* chant/organ polyphony, which is twice revealed by the chorus of angels musicians/clerics opposed to the celestial rotations, the organic machine, which manifests on earth the harmony of the spheres, emulating thus in the instrumental verses, the perfection of the divine voice. In this deified connotation of *rex instrumentorum*, could not be a different instrument to be played by the martyr Bazzi's conceptio, primal meaning of the saint, shaped over the 17th and 18th centuries, in rich iconography adorning boxes of organs.

On this basis, we address the iconic representations of the martyr, in her virtuoso organist dimension in the heavenly court, found in organ boxes from Portugal and Brazil, as well as the devotional side that flourished in the musicians brotherhoods, organized around the figure of the saint, present and active in Luso-Brazilian world since early seventeenth century.



## **July 20 - SESSION 2 – LATIN AMERICAN 2**

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Universidade Federal da Bahia - Brasil

### **Music iconography in the Chapter Room at the First Order of St. Francis Convent in Salvador – Bahia**

This proposal focus the musical iconography in the Chapter Room at the First Order of St. Francis Convent in Salvador – Bahia, specially an impressive painting that shows Our Lady “conducting” a very particular concert between heaven and earth. On the iconographical analysis it will be observed the organological representations, with emphasis on changes made by the artists of the painting, to adjust and replace the musical instruments represented in the original German engravings that inspired them, for instruments in the Luso–Brazilian world, like baroque guitars and prompting the question on the possible use of these instruments and their relevance in the eighteenth century Bahia.

## **July 20 - SESSION 3 – META-DISOURSE 1**

**Evguenia Roubina** - [eroubina@gmail.com](mailto:eroubina@gmail.com)

Universidad Nacional Autónoma de México

### **“I take my material from wherever I find it”: the problem of appropriation from European art in music iconography from New Spain**

Different branches of humanistic and artistic knowledge in Mexico began a progressive approach to exploring iconographic methods in the middle of the 20th Century. Since then, the infinite vastness and enormous attractiveness of viceroyal works of art incorporating musical images have furthered the intervention of researchers, with the most diverse backgrounds, and even of amateurs in Mexican arts, in the field of musical iconography. This practice, together with the non-existent institutionalization of musicological studies in Mexico, led to publications which can be grouped within two main tendencies: one that disdained the demands of scientific rigor in favour of an interest in localizing iconographic sources, and another relating such material, in an indirect and indiscriminate fashion, to the aesthetics and musical practices of the past. This second approach becomes particularly dangerous in relation to the study of viceroyal art which is frequently inspired in artistic productions stemming from overseas: Spain, Flanders or Italy.

The urgency to prevent scholars of musical iconography from New Spain, present or budding, fallible conclusions regarding interpretations of meaning of images borrowed from an art foreign to this chronological and geographic milieu moved this academician to develop a set of methodological recommendations and practical tools meant to set in context appropriation within the framework of viceroyal art, as well as to typify and to create a hierarchy of the elements constituting it.

The present report will demonstrate the efficiency of applying these resources to find and identify appropriations of European art into musical iconography of New Spain and its contribution to unveil the intertextuality of already localized cases.

## **July 20 - SESSION 3 – META-DISOURSE 1**

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Edinburgh University Collection of Historic Musical Instruments -  
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### **MIMO - a new tool for musicological research**

The MIMO (Musical Instrument Museums Online) project brings together through the Web ten major European musical instrument museums, creating a single access point for their digital content and information on their collections. This digital content includes images of 45,000 instruments and related objects with descriptions, 1800 audio files and 300 video clips giving impressions of the instruments' sounds. These materials, which reflect 40% of Europe's heritage of historic musical instruments in museums, will be harvested through the Europeana website and will thus be freely available to everyone worldwide. The two-year MIMO project has been funded through the European Union's *eContentplus* program with a total budget of 3,197,870 Euros, and will be completed in August 2011. The University of Edinburgh is the lead partner.

MIMO has been designed not only for the general public and education at all levels, but also to offer significant new resources for scholars. This paper describes how the MIMO partners work together and outlines the resources which will be made available, which include not only the public interface but also professional standards for organological terminology in six languages, and the photography and documentation of musical instruments. The standard for photography is the first of its kind, and has been created with the aim of facilitating the comparison of images coming from different institutions but showing comparable objects. As part of the work on information management, the widely-used Hornbostel-Sachs classification of musical instruments has been revised and updated, providing a tool with potential for wide application in many areas of musicological research.

The paper will not only describe the output of the project with live demonstrations, but will also discuss how a large project involving partners in different countries and speaking different languages has been managed, and how problems have been overcome.

## July 20 - SESSION 3 – META-DISOURSE 1

**Ellen Van Keer** - evankeer@gmail.com  
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### **“Words” and “things” in music iconography: the case of the ancient Greek aulos**

“We do not explain pictures: we explain remarks about pictures - or rather, we explain pictures only in so far as we have considered them under some verbal description or specification.” This is the opening of *Patterns of Intention: On the Historical Explanation of Pictures* (1985), by the late and great Michael Baxandall. However, still today many art historians fail to appreciate the full depth and breath of the discursive element inherent in art historical writing. It certainly poses fundamental difficulties in the study of musical instruments through historical imagery. This concentrates primarily on depictions of past objects (things) but inevitably makes use of modern concepts (words) and it is my central argument here that music iconography can expand and produce adequate historical knowledge integrating both levels.

I develop this argument in focusing on the ancient Greek aulos. This is a problematic instrument in several respects. First, it is traditionally but inaccurately translated as "double flute" because it consisted of a pair of pipes. Secondly, it is generally identified as the quintessential "Dionysian" instrument that was played by satyrs, slaves, prostitutes, women, maenads and the like, but rejected from civic life where stringed instruments were preferred.

On a first and most general level, this paper will expose how hidden modern assumptions inherent in the words we use actively shape our understanding of the aulos in ancient Greek culture. Secondly and more specifically, this paper will demonstrate how music iconography can advance our empirical knowledge about the organology of this instrument, as well as qualify the classical perception of its the nature and meaning in ancient Greek life and history.

## **July 20 - SESSION 3 – META-DISOURSE 1**

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Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" – Mexico

### **The contemporary music iconography in Russian museums**

The focus of this paper is the presence of musical motifs in Russian painting of the nineteenth and twentieth centuries. Based on a selection of examples of paintings from four Russian museums: the Hermitage Museum (Saint Petersburg), Russian Museum (Saint Petersburg), Tretyakov Gallery (Moscow) and Pushkin Museum of Fine Arts (Moscow) some portraits of leading musicians (composers and performers) will be shown as well as music scenes and paintings whose theme is a musical instrument (Russian or European). This selection of examples of Russian painting covers various artistic styles: realism, impressionism, cubism, etc. A special interest are the images of the 7-string guitar, the typical Russian guitar, and comparing this guitar version with Mexican seventh guitar (*guitarra séptima*).

## **July 20 - SESSION 4 – LATIN AMERICAN 4**

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### **Music iconography in the "magnificent cars" of the parade to celebrate the marriage of the Infants of Portugal in 18th-century Rio de Janeiro**

In 1786, occurred in Rio de Janeiro the celebration of the marriage of princes D. João and D. Carlota Joaquina, organized by the viceroy Luis de Vasconcelos e Sousa and considered the most impressive festivities already held in the city during the 18th century. From 2nd to 4th of February, and sparingly extending until May 28th that year, the population of colonial Brazil capital faced a public event that reflected in spectacular way the royal power. The festivities were composed of basic traditional elements from official celebrations at the time, as the Triduum of Masses at St. Benedict, operas, musical soirees, bullfights, jousts and a pompous parade of baroque allegories on wheels. Six sumptuous allegorical cars inspired by Greco-Roman mythology, all described in detail and drawn in ink by its creator, Antonio Francisco Soares. The original manuscript entitled "List of the magnificent cars that were made of architecture and fires" is at the Brazilian Historical and Geographical Institute and includes interesting musical iconography.

From the 8 images, being 2 frontispiece depictions and 6 of the allegorical cars, 4 include images symbolizing *instrumentarium*. They are: a) 2<sup>nd</sup> frontispiece - an angel playing a trumpet with the motto *fama alat*, holds, with two male figures, an open robe; b) 1<sup>st</sup> car "Mountain and Car of Vulcan" - the figure of Fame, in the air, holds in her left hand a trumpet, now with the words *fama volat*, while the right hand holds arms of the Kingdom; c) 5<sup>th</sup> car "Joust Car" - displays the most important Baroque allegorical car at the festivities which contains numerous musical instruments. It can be identified musicians playing wind instruments (trumpet, flute, trumpet, bassoon) and percussion (*atabale*), among others; and, d) 6<sup>th</sup> car "Car of Burlesque Jousts" - portrays a small and beautiful pipe organ being played by a gentleman in the midst of ruins.

## **July 20 - SESSION 4 – LATIN AMERICAN 4**

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### **A Frenchman in Bahia in early eighteenth century: La Barbinais' Christmas impressions at the St. Clare Convent of Salvador and at São Gonçalo do Amarante festivity, represented by Francois le Roux Durant**

In 1714 arrived in San Salvador da Bahia, la Barbinais le Gentil. Natural from Paramé, bishopry of Saint Malo in Brittany, France, was 24 years old when he traveled around the world. His account was printed in 1725 by François Flahault in Paris, having several reprints: Paris, 1727 and 1728-1729; Amsterdam, 1728; La Haye, 1747-1780. During his stay attending the invitation of the Viceroy, Pedro Antonio de Meneses Noronha de Albuquerque, Marquis of Angeja, Guy Le Gentil had the opportunity to see events of interest as the ceremony of Christmas Eve of 1714, held at the Convent of Santa Clara and the feast of São Gonçalo do Amarante in 1715, held outside the capital of colonial Brazil, in a church dedicated to the Saint. These festivities, both rich in musical numbers and theatrical performances are described in detail by Guy, which seems stunned when confronted with some Portuguese overseas customs. In this context, their memories stand out for coming together with artworks by Francois Le Roux Durant. From the engraving analysis, probably the first source of theatrical iconography of Portuguese America, one can verify the degree of interpretation of the engraver. Performed following the account of the traveler, they show an engraver without information about Bahia, resulting in huge discrepancy between representation and geographical, architectural and landscape reality, apart from what concerns on local customs in the early 18th century. This study examines the theatrical and musical iconography included in the book *Voyage autour du Monde*, by Guy la Barbinais le Gentil printed in 1727 and in 1728-1729, comparing the descriptions with of the ephemeral musical-theatrical practice in Portuguese America's during D. João time, contextualizing the accounts considering religious and artistic practices in the Luso-American early 18th century.

## **July 20 - SESSION 4 – LATIN AMERICAN 4**

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### **Listening Debret**

The present report brings some reflection about the use of icono-graphical sources in the Brazilian musicological research, particularly the work of the French painter Jean Baptiste Debret (1768-1848). Through some selected examples of published works on the history of music in Brazil and Debret engravings, the author presents some methodological difficulties, brings some possible interpretations for musicological purposes and concludes the work remarking the importance of a revision in the research methods for the musical iconography in Brazil.

Apparently, the first historian of music in Brazil for use in the production of his work was Debret Francisco ACQUARONE in his History of Brazilian Music (1948). However, it does not innovate in terms of interpretation - as in many similar works, the images are seen as aids to the text but are not studied, are treated not just as sources. By starting the chapter on "Music in Brazil - 'loving flower of three sad races,'" ACQUARONE (1948: 86) presents the watercolor Signal Combat (episode 1826) (Debret: 1989, v.1, E.13, pr.11) with the following caption: "Indian crowned blowing the trumpet in 'Signal-fighting' - Drawing Debret - " (ACQUARONE: 1948, 86). Interestingly, the trumpet calls Acquarone Indian for "horn" - he would read the explanation made by the board Debret? - ie, make a name change, a lapse trite, but that does not inspire confidence. However, what impresses most is the negative aspect of recovery of the alleged illustrative of something that is actually an ideal situation for Debret and that, without proper interpretation, may lead the reader to exaggeration and myth.



## **July 20 - SESSION 4 – LATIN AMERICAN 4**

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### **Music Iconography in the work of Gregorio Vásquez de Arce y Ceballos**

The study of musical iconography on paintings has been a valuable tool for the reconstruction of musical instruments and the development of new theories about historical performance of music. In the Latin-American case, the analysis of musical elements in the artistic representations of the colonial period is a monumental challenge. Nevertheless, this field has proved to be very important for the recognition and protection of our cultural heritage.

The Neo-Granadine painter Gregorio Vásquez de Arce y Ceballos (b. Santa Fé de Bogotá 1638, - d. 1711) is considered one of the most important artists of the colonial period in Latin-America. Due to the fact that most of Ceballos' works were commissioned by members of the church, this artist continued on the tradition of reproduction of religious images for the catholic worship. The standard procedure followed by Ceballos was to use drawings of European master works as models for his paintings. This basic material was made in Spain, Italy and the Low Countries and was brought into the New World during the 16<sup>th</sup> century onwards. As a consequence, many of Ceballos' works are modified copies of religious paintings by Reni, Murillo, Ribera, Rubens, Sassoferrato and Zurbarán, among others.

According to Pizano Restrepo, Ceballos made 403 paintings during his life time. Although many have disappeared, there are still 13 paintings with musical depictions among the remaining pieces. The *Choir of Angels Musicians* is one of Ceballos most used iconographical *formulae*. Equally important are the *vihuelas de mano* (hand vihuela) and *de arco* (bowed vihuela) which are constantly present on his paintings. It is difficult to determine if those instruments were used for musical practices during colonial times. Nonetheless, and according to Ceballos paintings (high level of accuracy, continuity on the line of depiction, high frequency of appearance and historical records), it will be discussed the historical availability of the instruments depicted by him.

## **July 20 - SESSION 5 – LATIN AMERICAN 5**

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Centro Nacional de Investigación, Documentación e Información de la Danza del Instituto Nacional de Bellas Artes – Mexico

### **Painters at the rhythm of Mexico: Seminar on Mexican Music and Dance Iconography - a work experience**

In Mexico, music and dance creation, academic or popular, has a vast production. Artists who like these sister arts, devoted part of their work to reproduce or imagine scenes of music and dance. Authors and performers (musicians and dancers) have been represented in multiple forms in various spaces, including practicing their *metier*. There are few Mexican works that represent idealized or stylized dancers, or show musical instruments with realistic or invented details, adapted or reinterpreted according to the artist's visual aesthetic purposes. In this context, the Seminar for Music and Dance Iconography in Mexico (SIMD), an interdisciplinary group, formed in 2008 by the National Centre for Dance Research, Documentation and Information, and researchers from the National Center for Music Research, Documentation and Information of the National Institute of Fine Arts of Mexico, in order to develop methodological bases for research projects linking dance, music and visual arts, create image banks and databases, as well as produce original academic research and materials for outreach and dissemination of these arts. For more than two years of the SIMD has developed academic and management activities: a database with about 1000 images, fieldwork, academic research and cultivated institutional relationships with schools, museums, collectors and researchers, processes that have been materialized in exhibitions such as “music and dance Landscapes 1800-1960” shown as part of the International Cervantes Festival 2011. This paper describes the experience these two years has shown giving, at the same time, a sample of its images collection, rich in its dance, music, artistic and techniques diversity.

## **July 20 - SESSION 5 – LATIN AMERICAN 5**

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### **The use of iconographic source in music education research**

The purpose of this study is to reflect on the function of photography and other iconographic documents in music education. A discussion of the use iconographic documents in recent research which include pedagogical-musical phenomena of oral history is presented (Schmitt, 2004; Gonçalves, 2007). Photographic images are considered in specific contexts, presenting case studies along with theoretical reflection about method, values and the very nature of historical studies. Photography is utilized as a source to uncover and organize possible relations between data and facts to determine historical periods white other objects evoke memories related musical teaching/learning.

Recent research developments concerning methods of image analysis in research in educational and social sciences are considered, and arguments about the potential of different types of visual material to illuminate historical studies are reviewed briefly (Carneiro 1996; Lozano 2001). Visions of music education are put alongside discussion of the “visual turn” (Mietzner, Myers and Peim 2005), its value to historians and musical educators, it relations with questions about the construction of knowledge and the archive.

## **July 20 - SESSION 5 – LATIN AMERICAN 5**

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Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" – México

### **Carlos Chávez and Silvestre Revueltas revisited: iconography of two leading figures of Mexican musical nationalism**

Carlos Chávez (1899-1978) and Silvestre Revueltas (1899-1940) are two emblematic figures in Mexican musical nationalism. Both legendary figures bequeathed rich iconographies, consisting of pictures, caricatures, and photographs – both studio as well as casual– realized by renowned painters, sketchers, caricaturists, illustrators and photographers of the period, many of which have been published, sometimes in editions aimed for that ex profeso, and other times as illustrations in the ample bibliography about them. The aim of this presentation is twofold: on the one hand, to make an inventory, as complete as possible, of the iconographic sources available regarding these two figures; on the other hand, to analyze the way in which such sources have been used in historiographic research and to show the directions in which these could be taken into account in a most ample manner.

## **July 20 - SESSION 5 – LATIN AMERICAN 5**

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### **Identity, educational and aesthetic aspects in the iconography of the Composers Group from Bahia**

Undoubtedly the most notable movement in the sphere of contemporary music creation in Bahia, with profound esthetic implications and artistic consequences during the 60s and 70s was the Bahian Composers Group (*Grupo de Compositores da Bahia* - GCB), initiated in April 1966 and whose members were linked to the Music School of the Federal University of Bahia.

Both to Ilza Nogueira (1997, 2000, 2007 and 2008) and to Paulo Costa Lima (1999 and 2001), the production of GCB reflected the strategies of composition teaching, used by teacher and member of the GCB, Ernst Widmer. But one of the least studied aspects of this phenomenon remains the generation and use of musical iconography not only as a mean of cultural and commercial promotion as well as way of construction their visual identity with ramifications that reached also their musical production, making visual aspects were part, somehow, of his musical discourse on different levels.

## **July 20 - SESSION 6 – ASIAN 1**

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The Saint Petersburg State University – Russian Federation

### **Dionysian Subject on the rhytons from Nisa (2nd cent. BC)**

The ivory rhytons from Nisa of the Parthian period, served for cultic ceremonies, are decorated with sculptural images, representing transformation of scenes of the Greek mythology in the interpretation of the eastern engravers. The external parts of the rhytons are subdued to the architectural division, while the style of the images follows the principles of monumental art. The art style of images, unlike the prototypes of the classical Hellenistic sculptural arts, has acquired here the Bactrian and Parthian style features. The Parthian elements appeared in the details of decorations, hair styles, headdresses, and moon-faced persons. As distinct from the Greek and Roman traditions the figures of characters are rendered in the dynamic movements. It has been manifested especially in the scenes connected with mysteries and rites of the bacchic type in which take part dancers and musicians. Among them are the dancers with animal skins on their shoulders, women musicians in long dresses playing the tambourine or lute, men musicians with pipes or auloses, a satyr with the syrinx, and others. Similar personages have been found among the terracotta figurines discovered at Zar-tepe in the Kushan Bactria and in the adjacent regions. The mysteries with ritual dances, chants and music, in which took part polymorphic creatures, combining the elements of human beings, animals, birds, being wide-spread in the mixed cults of the eastern Hellenism, are represented in the sculptural images on the several rhytons from Nisa.

## **July 20 - SESSION 6 – ASIAN 1**

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### **Female string duo of the Palace of Khulbuk (Tajikistan)**

The discovery of two female musicians in the murals of the Palace of Khulbuk of the Khuttal rulers (9th-12th centuries) by archaeologist E. Gulomova in 1985a remarkable find. Khulbuk murals are similar stylistically to the wall paintings of the Lashkari Bazar in Afghanistan and to those to be found in some other medieval Islamic palaces; they manifest the continuation of the pre-Islamic art of the Middle East and Central Asia.

Restoration and reconstruction of the Khulbuk paintings enable us to some corrections of earlier interpretation and to recommend reveal the genesis of iconography, specifics of the instruments, and the character of the monumental art style in medieval East. We approach the of the Khulbuk life from three different perspectives: iconographic, organological, and stylistic perspective. The iconographic aspect that the musical scene which includes two female musicians, playing a harp and a bowed instrument, a festive character. From organological standpoint we propose to the bowed instrument a different way as it was initially suggested. regard of, the murals particularities of both genre and composition of a court scene.

A critical review of Khulbuk painting helps us understand and evaluate the music culture of Central Asia the 9th-12th centuries.

## **July 20 - SESSION 6 – ASIAN 1**

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at the Institute for Musicology - Hungary

### **Dance and music in India as experienced and reported in paintings by Ágoston Schöffft, a 19th century Hungarian painter**

In 19th century Europe, travelers, artists, as well as common people had a growing interest toward exotic cultures. This peculiar interest resulted a special phenomena, the so-called orientalism, focusing primarily on the Middle-East and certain countries or regions in Asia.

My paper deals with pictures made by Ágoston Schöffft (1809, Pest - 1888, London) a Hungarian painter who had an extraordinary career, and was unique among his contemporaries. Born into an artist family, his father and two of his siblings were also painters, one of his younger brothers worked as court architect in Egypt. After studying at the Art Academy in Vienna, Ágoston, in spite of his father's disapproval, married Josepha Lindbau; and the couple settled in Bukarest. In 1836, they moved on to Constantinople, and later, even further, to India. He became a famous painter there and returned to Hungary in 1842 as an extremely wealthy man. Next year, he bought the Palazzo Grassi and settled in Venice, opened an art gallery in Paris and received numerous commissions for painting oriental pictures based on his real experiences and sketches made in the Middle-East and India. Two exhibitions were organized in the 1850's in London and Paris to promote and represent his oriental paintings. However, Schöffft was not able to manage well his sudden fame and enormous wealth, and all his money drained quickly in the end. However, he took a last opportunity to travel around North-America and Mexico. Finally, he died as a poor person in an asylum in London. Some of his paintings made during his long sojourn in India include representations of local musicians and/or dancers. On one hand, these paintings are of documentary value, and can be taken as “reports” (e.g. on musical culture in India, on the method of playing Indian musical instruments, etc.) written by a paintbrush. On the other hand, these pictures were intended and painted to European art-lovers, collectors and were expected to comply with a certain set of ideas and preconceptions European people had about Eastern cultures.



## **July 20 - SESSION 6 – ASIAN 1**

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### **Re-contextualizing music and its performance out of Seljuk epochs by means of poetic and iconic sources: some methodological aspects**

Poetic and iconic sources are still very sparsely integrated into the ethnomusicological research - though being often indispensable - and do represent sometimes the only historic testimonies of and access to musical life of specific ethnic groups. Their examination may be problematic and cannot be without critics: descriptions and/or depictions may be regarded as mirrors for aesthetic and contemporary taste of creators thus suppressing possibly the truth towards the original. Researchers however has to limit themselves to take the objects as copies of reality; has to accept its content as true in the sense of corresponding with the musical practice.

In the history of art, a change of paradigms is currently taking place: the object - often in form of a “masterpiece” - will no longer be in the centre of contemplation, but shifting towards a presentation of the story of the object, its background and context (including partly also the story of its finding). Ethnomusicological research, in dimensions of history and presence, in the field of music iconography and iconology, is challenged to take part in these developments: reviewing methods of art historians, like the Warburg School, discussing new methods, unfolding new layers and ways of interpretation, like presented in statements by Oleg Grabar, Avinoam Shalem during a Workshop at the Berlin Museum of Islamic Art in January 2010.

I will discuss and develop methods, construct a program to re-contextualize music performances, especially vocal and/or vocal/instrumental repertoire complemented by dance performances. Selected poetic and iconic sources - mainly of the collections of the Berlin Museum of Islamic Art - will serve as examples, focussing on artefacts out of areas under the dominion of different Seljuk tribes - like the Great Seljuks and the Rum Seljuks, between the 11th and 14th Centuries.

## **July 20 - SESSION 6 – ASIAN 1**

**Vladimir Mamonov** - [laedencium@yandex.ru](mailto:laedencium@yandex.ru)

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### **The Rhythmics of Organization: The Pottery Army as the World's Largest Monument of Posthumous Imperialism**

The grandiose pottery army collecting for a battle is without question the climax in development not only of the original Chinese ceramic, which can be traced from the New Stone Period, but a bright pearl in the history of ancient China's sculpture. Since the Shang Dynasty and Zhou Dynasty sculpture obtained some new traits but it was in the reign of the first emperor of China that sculptural art fully embodied a unified and massively collective rhythm with a vigorous and aggressive spirit. The main achievements of the terra-cotta army are:

1 - rhythmical organization of a large number of tall figures and the sublime scene of nearly 8000 life-sized armoured warriors and horses arrayed in repeated rows representing the Qin battle formation, providing information to study archaic Chinese weaponry, strategy and tactics.

2 - the repeating rhythmics of the ranked figures' poses and gestures create the effect of realistic "full of life" sculptures, which have become closer to their prototypes, whether in shape or in manner. The pottery warriors wear quite different facial expressions ranging from unaffectedness and naivety to concentration and anxiety. Their dissimilar facial features and expressions suggest various ages, nationalities, and social strata, as well as individual characteristics and even inner thoughts.

3 - rhythmically repeated methods of the complicated technology of fabrication should be mentioned. A number of crafts were applied in pottery-making with molding as a mainstay to be supplemented by hand-shaping, carving, heating and painting. The result became vivid and precise, like the Chinese bells also found within the Mausoleum of Emperor Qin that ring out with a varying quality depending on how they are struck.

The beauty of the pottery army shows the combination of unitary style with distinguished individualization, through rhythmical organization of thousands of soldiers fully prepared for war, being the largest frozen military march and the largest solidified rhythmical march in the world.

## **July 21 - SESSION 7 – META-DISOURSE 2**

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Universidad de Buenos Aires – Argentina

### **The performance in Cantiga de Santa Maria 8: Some contributions to the interpretation of the marks in the iconographic, poetic and musical discourse**

The great Marian songbook, made in the Castilian royal *scriptorium*, under the supervision of Alfonso X the Wise in the second half of the thirteenth century, presents a series of links that can be set between word, sound and image-related aspects of Music performance. Preserved in four manuscripts - two of them, distinguished by their illumination richness (*T.I.I.*, “*rich Codex*” and *F*) and another, by the notation of almost all of its parts (*E*, “*musician Codex*”) - the *Cantigas* constitute a privileged object for the interdisciplinary analysis of medieval art.

The objective of this work is to develop a survey and an interpretive approach to marks or indications of performance presented in the *Cantiga 8* “*A Virgen Santa María*” (The Holy Virgin Mary) through three speeches: poetic, iconography and musical fostering an interdisciplinary look to propose specific interpretative frameworks. It is necessary to understand a performance articulated in its three levels: the performance represented (ie, the representation of acts and actors), the performance made (the marks of a performance of the poem that took place) and future performance (indications of a possible performance of the poem, which could take place).

The *Cantiga 8* is mentioned in many works but usually relating the description of the minstrel guitar player performance to statements on organology or on instrumental playing or even on iconographical features of the representation. It therefore seems interesting to consider an interdisciplinary reading to analyze how a performance is narrated from the lyrical discourse, viewed through the images and soundtracked from a melody.

## **July 21 - SESSION 7 – META-DISOURSE 2**

**Anna Cazorra** - [acazorra@uoc.edu](mailto:acazorra@uoc.edu)

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### **Music and Society during the Middle Age: The symbolism of the music in the sculptural decoration of the *Lonja de la Seda* in Valencia (Spain)**

Masterpiece of civil Gothic architecture, the *Lonja de la Seda* (Market of the Silk) in Valencia is one of the most emblematic buildings of that city. The rich decoration that embellishes the building symbolizes the strength and the wealth of the flourishing Valencian 15th-century, showing the high level of social development and of the prestige reached by the Valencian bourgeoisie. Also called *Lonja de los Mercaderes* (Merchants), it is placed in the historical center of Valencia, generously decorated with fantastic sculptures and vegetal elements, excellent examples of the best Valencian stonecutters of the time: Pere Compte and Johan Yvarra, who were chosen in 1481 for its construction. Since the *Lonja* is a civil building, the sculptures in high or low relief decorating its interior and exterior show creative freedom, without ideological neither propaganda impositions. Thus, the iconography surprises visitors for its fantasy and imagination, present in the whole building: *la Sala de Contratación* (the Room of Hiring), *el Torreón* (the Turret), *el Pabellón del Consulado* (the Pavilion of the Consulate) and the Garden, all in perfect harmony. The main subject unifying the work is the set of Capital Sins and the ways of indemnity or compensation for the committed fault. The music paradoxically appears symbolizing a double meaning: on one side, inciting the sensual pleasure and, on other side, as liberator of the faults (i.e. men and women committing these “sins” mixed with symbolic images of the virtues and virtuous or religious persons). Percussion instruments are predominant, some of them from Far East, indicating the commercial development of the city. Wind instruments are played by animals or fantastic figures (centaurs), and string instruments are minority (psaltery, or medieval guitar) while the *organistrum* (hurdy-Gurdy) or the organ does not appear. I will analyze the iconographic program of the fantastic figures and animals that function as gargoyles (3 in total) and those which decorates the main doors (8 in total). Special attention deserves 670 pieces of the *artesonado* of the *Pabellón del Consulado*, including 22 musicians, playing and dancing.

## **July 21 - SESSION 7 – META-DISOURSE 2**

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### **Dancing at the coast of Malabar**

The starting point of this presentation is a tapestry from the 16<sup>th</sup> century with depictions of dance and music. This tapestry is part of a set of 10 tapestries attributed to Bartolomeus Adriaen, of Brussels, from paintings by the Flemish artist Michel Coxie, about the Portuguese victories against the resident Islamic forces at the cost of Malabar. Álvaro de Castro, the first son of the Viceroy Dom João de Castro, probably commissioned the tapestries or, at least, inspired it.

The set of tapestries can be seen as a memorial of the Portuguese Viceroy of India campaigns. The sequence is a visual narrative with its sets (Diu, Goa, Pondá, Dabul, Salsete and Mardor), characters (Mustaphá Arrumi, Álvaro de Castro, D. Maria and Don João de Castro, groups of fugitives and groups of victorious warriors) and dramatic scenes (conquest, defeat, escape, rest and celebration). Mouriscas and sword dances are depicted in one of the tapestries, supposedly as a celebration of a military victory of West over the Middle East to gain the East market of India. I intend to review this perspective following the Foucault's concept of heterotopia. Therefore the set of ten tapestries could be seen as a narrative juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Rather than to consider the iconography of the triumphs and characters as a mirror of the reality of campaigns on the coast of Malabar, I propose to recognize a sign of the western spatial and trade program for that region and, so to say, a form of propaganda.

This will consider depictions of dances as strategies to hold space. Holding space could be both colonize and share, which means that, on the inter-cultural encounter, the depiction of the other could be situated anywhere, between his humiliation and his glorification. In both cases, and in every situation in between, mouriscas and sword dances may be seen as a strategy to master cultural contrasts.

## **July 21 - SESSION 7 – META-DISOURSE 2**

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### **Popular youth culture in Contemporary Morocco and the re-imagining of the nation: a case study of hip-hop**

In the aftermath of King Hassan II, a new generation of Moroccans has become visible by means of the cultural and social movement called *Nayda* (in Moroccan Arabic ‘to wake up’ or ‘to stand up’). This youth is trying to break barriers through music production in order to subvert and resist dominant discourses that speak the nation, youth, freedom, religion, and issues on gender, among others. This paper researches their cultural production focussing on popular music, specifically rap, and its use of iconography to support their discourses. Particularly, the processes of appropriation and transformation of this genre prompt that, within the last decade, this new generation finds itself in the dilemma of fighting towards ‘modernity’ without losing the specificities of their own Moroccan identity. Moreover, this issue becomes specially important in a country with a geographical situation that links Africa, Europe and Middle East.

Hip hop groups in Africa and the Middle East have appropriated much of the American aesthetics, changing it, not only musically, but also iconographi-cally. Accordingly, my main interest is the importance that this subculture gives to image and pictures in its performance and how it presents a way to create different political and social discourses aligning and/or contesting the until now hegemonic ones. Therefore, under the Cultural Studies’ umbrella as a methodolo-gical tool and through discourse analysis, I unravel the nuances that their images and pictures highlight in how these groups are re-imagining the Moroccan nation. Hence, as a ‘neo-nationalistic’ discourse appears to be deeply embedded in this genre, it is interesting to explore it from the iconographic perspective. More precisely, examine the use of Moroccan national symbols such as the flag or Fatima’s hand by different groups to support the idea that, although they all belong to the *Nayda* generation, their intake in the political discourse varies considerably. The social critic inherent to this genres combines with powerful images that helps this generation to speak out loud and reach a broader audience.

## **July 21 - SESSION 8 – META-DISOURSE 3**

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### **“Three centuries of Brazilian musical iconography” by Mercedes Reis Pequeno: visibility and identity construction in Brazilian musical practice**

The study proposes an analysis of an iconographic set designated as “Three centuries of music iconography in Brazil” by Mercedes Reis Pequeno (Rio de Janeiro, 1921 - ), published in 1974, representative of actions established by this researcher as head of the Division of Music and Sound Archives (DIMAS) of the National Library - Rio de Janeiro. Constituted of 87 images, selected and organized by Pequeno, this first exhibit dedicated to Brazilian musical iconography is organized in three sections: “Dances and Feasts”, “Historical Events” and “Street Scenes”, each one of these organized chronologically from the XVIth to the XIXth centuries. The study proposes a comparative diachronic approach with the objective of establishing analytic perspectives about the construction of visual identities in Brazil, considering styles, practices and times, concomitant to the representations of respective musical practices. Possible tautocronisms as well as the influence of extra-musical elements in its constructions are analyzed. It aims to demonstrate not only the relevance of this pioneer study, but also the methodology and concepts employed in its organization, construction and qualification.

## **July 21 - SESSION 8 – META-DISCOURSE 3**

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### **The music-iconographic source to define cultural identities: faith, worship and popular traditions in the holy manifestation of the Crib. An intercultural prospect**

In 1492 the discovery of a "new world" led to the beginning of a revolution in economic, social, political, cultural and religious identity of many nations. Both colonizers and colonized were involved in a significant contamination of different cultural identities. The Catholic faith, deeply rooted in the culture of the "old continent", for centuries characterized the highest expressions of art (music, painting, sculpture ...) as expressive components of a Credo. The iconographic representations expressed the universal message of the Catholic Church with fascinating originality, often assuming surprisingly specific "local types" (clothing, musical instruments, dancing, geographic locations and cultural *topoi*). Therefore, starting from the reflection of music-iconographic sources of central Italy of the Renaissance period, today still little known, we will proceed to a comparative action with similar sources from Central-Western Latin America dating back to centuries immediately subsequent to the early phenomena of Christianization (sec. XVII and XVIII).

The comments will refer to the definition of the “transformative processes” of the Christian message from an extraspace and extratemporal dimension, analysing the assimilations of the typical figurative manners of the West culture, and their “implementation” in the places and times which those representations belong to. This perspective will lead to consider the corresponding or, vice versa, different models of behavior that the new foundations of Christian worship would create, as a result of the mixing with the local tradition elements. The Crib, dramatic depiction of the original pattern of the Christian message (the birth of the Saviour), represents the culmination of the affirmation of the religious identity in which you can find similarities and diversities. This reflection has the aim to solicit a broader perspective of a close examination of the resting current cultural phenomena of the autochthonous traditions and their possible conversions in a syncretic key.



## **July 21 - SESSION 8 – META-DISOURSE 3**

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### **The civilization as journalistic project: the musical images in Santos and São Paulo newspapers between 1860 and 1920**

Since the second half of the nineteenth century newspapers in Brazil were vehicles for the diffusion of artistic culture. Responded to socialization models where leisure was an activity that grew in importance, but also to the concepts of good manners and good taste. The news about art and the inclusion of scores or educational materials have become frequent. The reception of the arts aligned himself with the understanding that a nation that was intended to fit the commercial and industrial development should illustrate to the protocols of the European tradition. This profile has encouraged the emergence of “small newspapers” devoted to “art culture” like “*A tesoura*” (The Scissors - 1876-1877); “*A Arte*” (The Art - 1896); a “*Revista Nacional de Ciências, Artes e Letras*” (National Journal of Sciences, Arts and Letters - 1877); “*Revista Santos Ilustrado*” (Santos Illustrated Magazine - 1903), for example. Thus, journalism set trends and stimulated changes in subjective construction of the public image of music and musician. Through images, spread the music no longer in the canon of the master band whose modest tract reflected the paucity economy inherited from the colony, or the dilettante musician symbolizing the indolence of the tropics, crystallized with his guitar accompaniment to amusement singing in soiled places. Still, women as musicians also conquered space and helped in the profiling of music as an element of critical elevation.

The purpose of this communication is to understand the dynamics of the formation of an urban life in Brazil and its imagery overlaps with the consolidation of the music reception and practice. Specifically, to establish standards under which the activity was represented. Still, consider the musical representation through the iconographic choices, icons of social stratification in representation of the musician - from ethnicity to gender, and subliminal messages in the music iconography, especially for publications aimed to women. Moreover, present a collection of comics published in the early years of the 20th century intended to biography the great names in music history.

## **July 21 - SESSION 8 – META-DISOURSE 3**

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### **Travels and mutations of a work of art: uses and appropriations of Malhoa's painting “O Fado”**

José Malhoa (1855 - 1933) was a Portuguese painter faithful to the naturalist style. A very important collection of Malhoa's paintings can be found in Brazil (in Real Gabinete Português de Leitura and Real e Benemérita Sociedade Portuguesa Caixa de Socorros D. Pedro V). His canvas, 'O Fado' (1910), became a Portuguese National Symbol. This paper surveys a range of appropriations and mutations of Malhoa's 'O Fado' during 20th and 21st centuries. Firstly 'O Fado' is presented. Its importance as a musical iconographic source is stressed as well as his historical role in the Portuguese History of Fado. Then several 'mutations' (on different supports) will be analyzed.

Finally, unusual internet sources will be presented. Emphasis will be placed on the contrast between new meaning and significance acquired by each presented source and the permanent link to the original canvas 'O Fado'.

## **July 21 - SESSION 9 – LATIN AMERICAN 6**

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### **The social construction inside the opera houses in the State of São Paulo between 1870 and 1920: an iconographic study**

During the last decades of the nineteenth century and the first decades of the twentieth century, the State of São Paulo passed through an intense economic development due the change of an economy based in a coffee agriculture to an industrial model. In this economic view, the opera consubstantiate in a genre of cultural representation that promoted the social distinction between the classes, where the coffee barons showed themselves in the privilege seats of the recent building theatres. The divulgation of these operatic stage settings produced a considerable quantity of iconography, including posters and photos, published by the press as journals and periodicals of the period.

The research pretends to verify the amount of this iconography produced between 1870 and 1920 in the cities of Santos, Campinas and Ribeirão Preto, thus creating a line of influence and bringing the opera to the interior of the State. The treating of the iconographic fonts is to locate the elements of socialization through the reception of this musical genre, disclosing the implications of a public consciousness construction as a result of these scenic images, which can be seen in the iconographic representation of “Divas”.

To the creation of this line of influence, were chosen cities that demonstrated during this period a great visibility in the economic and cultural sphere: Santos, as a big port; Campinas, cradle of the most known Brazilian opera composer; and Ribeirão Preto, with a economic increase culminating in the construction of a big opera house in 1930, the Theatro Pedro II.

## **July 21 - SESSION 9 – LATIN AMERICAN 6**

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Universidade do Estado do Amazonas – Brasil

### **Music Iconography aspects of the ceiling paintings at the Amazonas Theatre main hall. *The Glorification of the Arts in the Amazon (1899)* by Domenico de Angelis**

The present work presents the iconographical description of a masterpiece from the Amazonian artistical heritage: the *plafond* in the main hall of the Amazon Theater, called *The Arts' Glorification in Amazonas*, made by Domenico de Angelis, accomplished in 1899. This job deals with the result presentation of a scientific initiation research, whose general purpose was to systemize some information regarding to the masterpiece at issue. In this historical investigation undertaking, a bibliographical research was done, in consideration of developing an iconographical description and an esthetical appreciation of the selected masterpiece, from the Erwin Panofsky art's theory, summed to the organology studies.

At the end of the XIX century Manaus city has its economy based on the well succeed gomífera capitalization, because the látex extraction from the seringa tree reached a high valorization in the international market. The economical summit of this period provided several changes in the city, inclusively in the architecture. This way, Amazon Theater can be considered the greatest symbol of the architectonical and social transformation in Manaus city. *The Arts' Glorification in Amazon State* constitute some of the parts of the decoration in the main hall. The following instruments were found in the masterpiece: lyre, straight horn, baroque and piston trumpet, two violins and to two Neapolitan madolins; a vocal group was also represented with musical scores. Nevertheless, it is realized that the instruments were not conceived as faithful copies, but as an allegorical reference included in neoclassical esthetic, because as its building as its exception posture and the scores inscriptions, do not follow a strictness formal pattern.

## **July 21 - SESSION 9 – LATIN AMERICAN 6**

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Universidade do Estado do Amazonas – Brasil

### **The Pery & Cecy painting at the *Amazonas* Theatre main hall: reception of *Il Guarany* and the national identity in construction and retroaction**

The Manaus Opera House (*Teatro Amazonas*) was built in 1896. This theater has a Honor's Room, fulfilled with paintings in the walls and ceiling, by Italian artists Domenico De Angelis and Giovanni Capranesi. The wall painting featured is a special *Il Guarany* scene, named *Pery e Cecy*. It deals with a very important moment from this Carlos Gomes opera about races and gender in Colonial Brazil: Pery, the Guarany Indian, rescuing Cecy, a Portuguese girl, from the collapsed castle of her family. The painting theme was an Amazonas government choice. But this subject choice's was made by the authors. Pery is the native American hero saving his loved woman from her tragic fate, and leading her to the hope future.. Cecy, as mythical Europe, needs to be safe of herself, an allusion for that *fin-de siècle* crisis, but also for the utopia about a new world without social differences. Considering Gomes as an issue of Imperial Music Academy and National Opera also as a former *scapigliatura*, this painting in Manaus Opera House echoes Nationalism feelings in a retroaction movement from the European sources.

## **July 21 - SESSION 9 – LATIN AMERICAN 6**

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Universidade do Estado do Amazonas – Brasil

### **Music images at the *Amazonas* Theatre main hall: the ceiling paintings by Domenico de Angelis (1852-1900)**

The Amazonas Opera House opened its doors in 1896. Its Honor's Room has a plafond painted by Italian artist Domenico De Angelis (1852-1900), depicting Glorification of Arts in the Amazonas. This ceiling painting has a fourteen feet long size in tempera on canvas. It is the only architectural and pictorial set signed work by De Angelis in 1899. Remarking features includes a *sotto in su* perspective. This meaningful subject choice shows Glory surrounded by the Muses, mythological beings and musicians angels with their stringed and wind instruments, over the thick equatorial jungle. The Glory is a winged central figure raising her laurel wreath in each hand. At your left stays the Tragedy, Comedy, Dance, Music and Lyric Poetry Muses, painted with traditional iconographic symbols. On the right side was painted Architecture, Sculpture and Painting Muses. Other musical references can be found in a little set of triangular panels between the arches, where groups of *amorini* flies over the foliage, sometimes playing instruments. The predominant music images painted in this ceiling has a higher hierarchy situation related to the other performing arts quoted but along the Room panels too. The picture represents the very moment when Western culture touch the primitive forest is an allegory of the promising effects of the Arts over a receptive new society.

## **July 21 - SESSION 9 – LATIN AMERICAN 6**

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Escuela Universitaria de Música - Universidad de la República - Uruguay

### **Iconographical considerations: Spanish presence in local repertoires from the Solís Theatre**

To study the cupleteras is part of a musical program classification on the basis of data on existing materials in the archives of the Solís Theater in Montevideo, Uruguay. Thus we studied the presence of Spanish cupleteras<sup>1</sup> who made their appearance in the respective theater between 1915 and 1930 and then proceeded to establish their impact on local repertoires. For the study of the musical programs of the Spanish songs, it develops critical iconography which allows us to assess more broadly the idiosyncrasies and theatrical composition of such characters.

The emergence of cupleteras relates us to the inclusion and development of other genres of popular weight in the Rio de la Plata as are the tango and Creole dances, through which one notices a progressive change in the predilections of the public Montevideo and acceptance of the developers of the musical numbers which are concentrated local tastes. The context of the presence of these singers is basically Spanish but also warn the Italian context (less often) and Creole<sup>2</sup> and the decline of the representations of these figures in Montevideo theater scenarios. Thus a passage is demarcated to the popular gradually.

We consider that the programs surveyed the cupleteras not make a schedule for themselves, but appear following an outstanding company, either by opening, breaking or closing the show. Turn can be seen that these characters are developed in the role of dancer or interact with other relevant artist excelling in particular the Spanish dances. The variety singer Raquel Meller makes such dramatic appearance by the “Maja de Goya” (Solís Theater Programming for the date January 11, 1921).

## **July 21 – RIdIM round table on Music Iconography**

**Antonio Baldassarre** - [antonio.baldassarre@hslu.ch](mailto:antonio.baldassarre@hslu.ch)

Lucerne University of Applied Sciences and Arts - Switzerland

### **Imagining the “mestizo”: visual representations of music in eighteenth century pre-independent Mexico**

Originally coined as a racial category in the *Casta* system during the Spanish empire’s control over the American colonies, the concept of *mestizo* became central to the formation of national and cultural identity during the burgeoning independence efforts at the end of the eighteenth century and part of a broader mestizo discourse in which the term’s meaning itself shifted from its original meaning of racial descent towards a concept of mixed cultural heritage. The paper will provide an in-depth examination of the function of the visual representation of the *mestizo* and as association with music within the *mestizo* discourse in eighteenth century New Spain Mexico and the construction of a modern Mexican national identity as an imagined cultural synthesis.



## **July 21 – RIdIM round table on Music Iconography**

**Dorothea Baumann** - [imsba@swissonline.ch](mailto:imsba@swissonline.ch)  
University of Zurich - Switzerland

### **Organology as methodology to find realistic elements in pictures with musical instruments**

Music scenes in Swiss glass panels and marriage announcements of the 16th and 17th century use *topoi* and models but also show elements adapted to the local situation. Not only dating of musical instruments but also Organology and acoustics may help in order to identify eventual realistic elements in these pictures.

## **July 21 – RIdIM round table on Music Iconography**

**Debra Pring** - recorderplayer@hotmail.com  
RIdIM - United Kingdom

### **“With Almost Scientific Precision”. The impact and current relevance of the development of a methodology in the search for meaning in musical still-lives of the Dutch Golden Age**

In the past decades scholars including Erwin Panofsky, Ingvar Bergström and Svetlana Alpers all appear to dismiss the possibility of an iconographical approach to Dutch Still-Life painting (albeit from somewhat polarised positions) how is the music iconologist to tap this rich vein of research material? Is it indeed relevant to do so?

Without doubt the “almost scientific precision” with which the *fijnschilderen* rendered their subject matter might give weight to these scholars’ denials of narrative content beneath the formal-visual aspects. Can the veiled meanings behind the realism of musical motifs in the Dutch Golden Age be in fact so obvious as to be without longevity?

This paper argues that such views are ultimately reductionists and have resulted in the dismissal of this repertoire to the detriment of music iconologists. And if this is so then how should we use the tens of thousands of paintings of the period in a more scientific manner to inform the study of iconology, musicology, sociology and art history.

## **July 21 – RIdIM round table on Music Iconography**

**Clair Rowden** - [RowdenCS@cardiff.ac.uk](mailto:RowdenCS@cardiff.ac.uk)

Cardiff University - United Kingdom

### **Opera and Caricature in the French *fin-de-siècle* press**

In July 1881, press censorship laws were abolished in France. At the same time, Paris was a leading European centre for the development of the visual arts, improvements in printing technology coinciding with a flowering of French poster artists, cartoonists, photographers and cinematographers who were at the forefront of the development of both still and, just fifteen years later, the first real moving images. The visual image took on new importance within the ever-more popular press, pictorial representation adding extra richness and immediacy to the overall portrayal of society. Performances of theatre and musical theatre were exploited as subject material, satirical caricature acting as a prism of contemporary reception and interpretation of Third-Republican art works. The parodic and visual mediation of opera was a powerful tool, bridging class boundaries, transforming inaccessible cultural products into ones for mass consumption. Such images in the Parisian press provided a reflection of the common psyche, a means for defining what was acceptable or unacceptable in artistic society, and in a growing nationalist climate, what a French cultural artefact should (or should not) be.

The examination of caricature with regard to Wagner and Wagnerism in France, naturally dealing with strong xenophobic discourse, has been dealt with in some detail while other, often more subtle parodic manipulations via multiple cartoon images of opera remains unexamined, although there is a burgeoning comprehension of the medium as an interpretative instrument. My project, in its infancy, looks at specific operas and artistic seasons, attempting a contextural analysis of the visual materials, involving micro-history techniques, in order to interpret from the documentary evidence the wider significance of a cultural event. The deconstruction of caricatural images depicting the event and story thus elucidates the cultural work of the image, its power to promote, extoll, distill, expose, combat, even neutralise social and aesthetic tendencies crucial to the cultural identity of the nation. My presentation presents some of my first findings.

## **July 21 – RIdIM round table on Music Iconography**

**Alan Davison** - [alan.davison@otago.ac.nz](mailto:alan.davison@otago.ac.nz)

University of New England / University of Otago - Australia / New Zealand

### **Music Iconography and the History of Ideas**

Music iconography has potential to throw into sharp relief developments in musical thought over time. As James McKinnon argued over 30 years ago in a vision of music iconography still far from realized, the essential character of the field is the study of musical ideas not artefacts. As such, music iconographers are not only in a unique position to aid in the identification and understanding of shifts in musical thought, but also reflect upon the nature of disciplinary boundaries through their own interdisciplinary practice. The obsession with artefact over idea remains a dominant and restrictive strand in music iconography however, and is reflected in ways such as the preoccupation with historically “authentic” images of composers. Portraits hold great potential as a historical source for musicologists as they embed a wide range of assumptions relating to musical values and classifications, as well as reflect putative biographical development or periodization of their particular sitter. Using case studies of Mozart imagery from the 19th century, this paper will examine the value of portrait iconography as a source for biographical, reception and historiographical research, and how portraits not only indicate socio-musical values and categories of their own time, but also how their subsequent reception. In other words, images function as a measure of changing judgments and shifting ideas in musical thought. One particular area of interest will be “death-bed” scenes of Mozart, usually categorized as kitsch, but in fact intriguing images that relate to the composer’s reception in the 19th century. These images, starting from approximately the middle of the century, reveal contradictory understandings of Mozart’s personality (Apollonian or Dionysian) and attempts to reconcile his early death with his music and life generally. Once images are taken to be part of a normal process of musicological research, then a dynamic new relationship can be developed between studies of documentary and visual sources. Moreover, musicologists will be able to engage with an influential medium that has doubtless played an important part in our collective preconceptions of music and musicians. Ultimately, however, the onus is on music iconography as a practice to demonstrate its efficacy as a method, and to see itself as part of the history of ideas’ study and not of artefacts *per se*.

## **July 22 - SESSION 10 – LATIN AMERICAN 7**

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Universidade de São Paulo - Campus de Ribeirão Preto – Brasil

### **A social analysis of the New Gregorian Chant reception: the Collection of Friar Pedro Sinzig**

The German immigrant Friar Pedro Sinzig came to Brazil by the end of the Imperial Period as result of the Franciscan renewal in the country. Friar Sinzig got in contact with the Gradual of Solesmes via the Benedictine Michael Horn, being able to directly contribute for the implementation of the Brazilian Gregorian reformation based on the the usage of Gregorian Chant by D. Mocquereau and the others Benedictines from Solesmes. He was one of the leading figures in the “*Novo Canto Gregoriano*” movement (New Gregorian Chant), having acted as an agent of sacred music in Brazil. By that means, he was able to carry out the activities of composer, professor, musicologist and conductor. He was granted with the 5th Chair of Brazilian Music Academy as its founder due to his importance for the development of sacred music in Brazil. He published several textbooks about music theory and composition along with a very important musical dictionary in Portuguese. His best known and major compositions are *Oratorio Maria Santíssima*, *Cantata Santa Cecilia* and *Sao Francisco de Assis*.

The movement which Friar Sinzig was part (the Gregorian chant renewal) had a great importance for the development of sacred music in Brazil. The multifarious gamut of activities put in practice by Friar Sinzig provided an iconographic collection of images related to his musical concerts, religious rites and educational activities.

With such a collection – which contains the main photographic documents of Friar Sinzig's musical and ecclesiastical activity – the research intends to accomplish na iconographical analysis of the documented musical representation of his activities, focusing on the social reception and musical production of the works spread by Friar Sinzig.

## **July 22 - SESSION 10 – LATIN AMERICAN 7**

**Pablo Garcia** - [pgcosta@gmail.com](mailto:pgcosta@gmail.com)

**Beatriz Magalhães-Castro** - [bmagalhaescastro@gmail.com](mailto:bmagalhaescastro@gmail.com)

Universidade de Brasília - Brasil

### **Towards a music iconography of Brazilian popular music**

This paper proposes a discussion about the record covers produced in Brazil between the 1950 and 1960, using three stages of analysis of visual meaning to probe implicit elements in a given work of art, revealing a set of elements that go beyond simple perception of scenes, people and objects described in a picture. We will discuss some examples and record covers produced in Brazil, according to an approach for musical iconography and design, these works reveal that there is a set of extra-musical elements that reinforce commercial and conceptual strategies of artists like K-ximbinho in the process of thinking and making music.

The perception that the album covers contained extra-musical elements complementary to the speech of K-ximbinho leads to observe that the record cover was failing in its primary role as the pack to also stamp the image of the artist associated with the concept of his work. In this sense the disk is seen as an album, it is not just to release an amount of music, but a concept to promote, publicize their ideas and conceptions of the artist on his work.

There was indeed a conceptual framework that aligned to a set consisting of practice, discourse and communication strategies that process. Disclosure materialized both in newspaper articles as the album covers, the latter would be the product that exposes a history of music making those artists. This set of meanings is not easily noticed if Esclusa force attention to musical material. It is necessary to observe elements also understood here as extra-musical. There are strict musical elements, they do not directly describe a musical instrument, a genre or style, but realize complement the work of the composer in question.

## **July 22 - SESSION 10 – LATIN AMERICAN 7**

**Juliana Marília Coli** - [colijuliana@gmail.com](mailto:colijuliana@gmail.com)

Universidade Federal do Ceará - Brasil

### **Musical iconography of mass media: The *Gazeta* Radio of São Paulo**

The *Gazeta* Radio - São Paulo, today pertaining to the Foundation Casper Líbero, was for many beginners of the lyrical singer of the decades of 50 and 60 the intensification of consolidation of a market musical international of classical music in São Paulo city. Through his production and artistic diffusion of the programs of opera (specially the *Cortinas Líricas* and the *Soirée de Gala*), was a space of formation for the classic singers, being a place par excellence of the transmission of knowledge musical, and the diffusion of the technique of *Bel Canto* in Brazil. This productive context of the arts shows an important moment of the consolidation and of the democratization of the knowledge of the opera in São Paulo city, through the programming of the *Gazeta* Radio, which is straightly connected to a model of management, diffusion and enjoyment of the Italian opera in the country.

We primarily rely on the recovery of memory and biographical documentary (Music Iconographic) from *Gazeta* Radio, São Paulo, which are: photos, drawings, *libretti*, reviewed scores, letters and personal documents from the archives of opera singers, conductors and professionals who started their artistic career in this radio, between the 50s and the 60s. We aim to understand the socio-historical context and musical through the production, promotion and enjoyment of specific musical knowledge. Knowledge realized through processes of production of a rich music programming weekly, which included everything from opera performances, many of which are complete and then mounted directly to the Municipal Theater of São Paulo; concert works, chamber music, folk music national and internationally, beyond the transmission of musical works in Brazil and unprecedented visibility is given to already established international artists, as well as national artists beginning their careers, influencing an entire musical culture in São Paulo and Brazil.

## **July 22 - SESSION 10 – LATIN AMERICAN 7**

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Universidade Nova de Lisboa - Portugal

### **Sheet music collection as iconographic material in the Luso-Brazilian 18th century: some case studies in the *Ajuda* Library in Lisbon**

The music collection at the Library of the Ajuda National Palace in Lisbon is considered one of the most important European archives for the study of eighteenth-century opera, being created after the collectionist model from D. John IV music library, destroyed by the earthquake in 1755. However, apart from its impressive content, which has hundreds of titles of works in vogue in Italy and consequently Portugal and Brazil in the second half of the eighteenth century, it is its collection aspects, its preservation and the establishment of a certain stylistic musical canon, as well as its iconographic document collector aspects that we will discuss in this presentation.

Many of the operas in this library were copied to be effectively represented, but another huge part has the purpose of being examples of either styles in practice or the most representative composers. This set of copies, many of which were done by the same scribe, ended up creating a visual aesthetic model of musical notation, dedications and other iconographic elements that can be seen on a score, in addition to its purely graphical representation of the musical content. In this study, we specifically focus some works or sets of works, that represent this iconographic aspect.



## **July 22 - SESSION 10 – LATIN AMERICAN 7**

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Columbia University – United States of America / Brazil

### **José Maurício, Marcos Portugal e the Haydn's Sonata: deconstructing the myth**

The first meeting between José Maurício (1767-1830) and Marcos Portugal (1762-1830), when the former was challenged to play at first sight a Haydn keyboard sonata, is seldom omitted from the biographies of the Brazilian musician-composer.

This paper examines in what ways this famous episode constitutes a myth. The present argues that the musicological interest of this meeting--strikingly portrayed in a late-nineteenth century oil painting by Henrique Bernardelli (1857-1936)--rests not in its value as a historical record, but as a testimony of a romantic and autonomist view of the function of music, the musician's condition, and the nature of the creative process. Not to mention its nationalist implications, which this brief mythographic exercise also aims to illuminate.

## **July 22 - SESSION 11 – LATIN AMERICAN 8**

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Universidade de São Paulo - Campus de Ribeirão Preto – Brasil

### **Iconographic study of the Bands in the coffee production system in the State of São Paulo: 1870-1920**

The band, from the second half of the nineteenth century, becomes an institution extremely common in all urban areas, whether in small, medium or large cities in Brazil. In this study we chose to map the formation of bands in the cities of Santos, Campinas and Ribeirão Preto. The methodological approach was based on the economic influx between the port and coffee production in which the socio-economic-cultural was embodied. Time limits range from 1870 to 1920. These beacons consider both the development of media, such as transition models for society accustomed to the process of industrialization of the region and its process of mechanization of production or transportation. The research hypothesis is that the formation of these bands should meet certain standards. However, there are variations in both the musical background and in social groups of musician's constituents, caused by several reasons related to the affiliations of each micro system where they were inserted. The iconographic study becomes fundamental because it shows those elements of comparison. The research objective is to show how these adaptations have occurred from the existing iconography that reveals: which the instrumental line-up, what kind of social segmentation of the sets and, finally, the impact of changes in the presentation of the bands, consequence of a society that slowly migrated to the incorporation of the social system in the patterns of industrialization, in the beginning of twenty century, as embodied habits of immigrants from various countries.

## **July 22 - SESSION 11 – LATIN AMERICAN 8**

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Instituto Nacional de Bellas Artes – México

### **Indigenous music in Post-revolutionary Mexican iconography**

Our goal is to show how to understand and appreciate Indian culture (from their music) from a significant historical period in Mexico, which begins the discussion of what is national, on the work of major artists of the time. In Mexico, writing in pictures (as some authors call the iconography) includes from the work of Tlacuilos to the works of artists of today who embody different visions of the Mexican culture. In this plastic world, indigenous music has been an important and recurrent subject matter. The armed movement of 1910 brought the discussion of cultural diversity, allowing the entry of indigenous peoples and other popular sectors into national life. Carranza's revolutionary government began a discussion of its policy of national reconstruction to find which way should art take from a cultural proposal as a outcome of the revolution. This resulted in the creation of stereotypes in the academic and popular, such as the *charro* and the *china* dancing the Mexican Hat Dance. Post-revolutionary governments recognized the Indians as a fundamental part of Mexican society and incorporated them into national life through evolutionary tinged Indian policy, ie, without respect to their traditions. The way this integration happened caused controversy because some felt that the "Westernization" of the Indians was the solution of the problem, while other thought it was fundamental the "Indianisation" of culture. This is embodied, for example, in handicrafts, painting (especially murals), music, dance and literature. In the formation of this stereotype participated photographers, journalists, writers, filmmakers and painters. Thus, indigenous music was a recurring theme in post-revolutionary iconography, recreated by authors who present different aesthetic discourses: Covarrubias, Anguiano, Goitia, Revueltas, Hernandez, Amendolla, Gomez, Rivera, Chavez Morado, Cano Manilla and Merida, among others. Focusing on the colorful description of Mexican landscapes (volcanoes, cornfields, typical costumes and foods, cactus, etc.) many include dances and musical instruments, such as happens in "*Danzante*" (Dancing) by Rivera or "*El Pitero*" (the Piter player) by Anguiano.

## **July 22 - SESSION 11 – LATIN AMERICAN 8**

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Museu da Inconfidência / Universidade Estadual de Campinas - Brasil

### **Iconography of the Battles of Guararapes: the presence of musician soldiers**

The Battles of Guararapes marked the end of Dutch rule in the captainship of Pernambuco in the 17<sup>th</sup> century and the return of Portuguese territorial integrity in America. This victory against the crown's enemy was depicted by several artists during the later centuries and one shall notice the frequent presence of musician soldiers. To understand the role that these military patents could have had in the battle camp, we have based our analysis in the records written in the period by Diogo Lopes de Santiago, entitled *História da Guerra de Pernambuco* (History of the war of Pernambuco). Considering the functions given by the Portuguese military administrative model to these specific soldiers, we intend to give a detailed analysis of each group of musicians and their musical instruments in the context of those events.

## **July 22 - SESSION 11 – LATIN AMERICAN 8**

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Centro Nacional de Investigación, Documentación e Información de la Danza del Instituto Nacional de Bellas Artes – México

### **Tips, Feet, Steps and Footprints: Iconography in Mexico Indian Carnival**

This paper deals with the study of indigenous Mexican carnival dances from the analysis of images that bear witness to the cultural and ritual. In Mexico have been many artists who have addressed the subject in his paintings from the nineteenth century, as Jose Jara in "Carnaval de Morelia, and most recently "Arco rojo" by Raul Anguiano. Other authors such as Diego Rivera, José Chávez Morado and Fernando Leal also have on board.

In Mexico, the carnival dances are performed with bulls, horses, devils, masks and costumes, it takes between improvisation and tradition that is inherited from generation to generation. The review raised iconographic sources allows us to conduct a study of these dances in order to establish its origins, development, change, structure, and identify historical factors that have influenced its implementation. These works tell of the diversity of styles, shapes and parties present from the customs of the Meseta Purépecha in Michoacán state, the dances of the state of Tlaxcala and Puebla to its more contemporary manifestations.

The carnival allows the encounter of dances, music, games and masks to be an Indian ritual. His practice was introduced by the Spanish since the sixteenth century and returns after several elements of pre-Hispanic celebrations, as the ritual dances of the Goddess of Fertility. His portrayal is so diverse and varies depending on the area of the country. Like most Catholic countries, the carnival is held after the Lent and represents the most joyous festival for the enjoyment of the body, and gives the possibility of having another personality through the use of masks and costumes, as part of an area where you eat, drink and dance. Modern Mexican carnivals such as Veracruz and Sinaloa, have lost all the original elements of Indian carnival, in this sense, the imagery is being bastion that holds the memory of a tradition that could be lost.

## **July 22 - SESSION 11 – LATIN AMERICAN 8**

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Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" del Instituto Nacional de Bellas Artes y Literatura – Mexico

### **Two *ayacachtli* (shakers) handled by a zooantropomorphic figure inside a *pulque* pot**

The purpose of this paper is to show the two *ayacachtli* (rattles or maracas) located on page 23 of a pre-Hispanic codex called *Codex Borgia*, that were interpreted, from 1904 to 2008, as "flowers" wielded by a rabbit, according to Seler, Landa Abrego and Batalla Rosado, and a fierce animal of the mountain, by Anders, Jansen, and Reyes Jiménez. This *amoxtli* (pictures book) from prehispanic Puebla-Tlaxcala area is a strip of deerskin of 76 pages (front and back), bent into a screen, covered with a layer of white plaster on which were painted figurative scenes with religious themes. Page 23 has nine quadrangles arranged in three rows. Up on the middle quad is the sign *cozcacuauhtli* (vulture). It is the 16th sign, ruled by the goddess *Itzpapálotl* (Obsidian Butterfly). Day 1 *Cozcacuauhtli* was a very good sign, predicting a long, prosperous and happy life. But in this page is governed by an anthropo-zoomorphic unidentified figure. Found inside a pot of *octecómatl* (pulque), which poured the fermented *maguey* drink, with two *Xochitl* (flower). Has two *amapámitl* (banners) and *tetéhuítl* (role of sacrifice), which show *tlahitzcopintli* (small acute angles) painted. A large arrow with rabbit fur trim crosses the pot. The same elements are in the *pulque* pot, located next to the *tochtli* (rabbit) sign and with *Mayahuel*, the Goddess of the *maguey*, on page 12 of the manuscript. According to Seler "the main instrument of the goddess is a tortoise (*Ayotl*) shell, [...] and is played with a deer antler. With the other hand she shakes the gourd rattle, *ayacachtli*, who obviously had a tassel on the end, reproduced by the artist in the form of a flower." Anders, Jansen, and Reyes García point that "the couple makes music and lives with joy: the man - under the influence of the god of dance - beat the drum, and the woman barks a turtle shell with the antlers of a deer."

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