



ICTM STUDY GROUP ON ICONOGRAPHY OF THE PERFORMING ARTS
SOCIETAT CATALANA DE MUSICOLOGIA
INSTITUT D'ESTUDIS CATALANS

15th Symposium of the ICTM Study Group on Iconography of the
Performing Arts

**IBERIAN MUSICAL CROSSROADS THROUGH THE AGES:
MUSIC, IMAGES AND TRANSCULTURAL EXCHANGES**

Institut d'Estudis Catalans, carrer del Carme 47
Barcelona, 17-19 October 2018



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Symposium coordinators

Jordi Ballester and Zdravko Blažeković

Organizing committee

Jordi Ballester (Societat Catalana de Musicologia / Universitat Autònoma de Barcelona)
Zdravko Blažeković (Research Center for Music Iconography, The Graduate Center, CUNY)
Imma Cuscó (Societat Catalana de Musicologia / Museu de la Música de Barcelona)
Xavier Daufí (Societat Catalana de Musicologia / Universitat Autònoma de Barcelona)
Emilio Ros-Fàbregas (Societat Catalana de Musicologia / Institució Milà i Fontanals - CSIC)

Conference venue

Institut d'Estudis Catalans
carrer del Carme, 47
08001 Barcelona

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SOCIETAT CATALANA DE MUSICOLOGIA

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Iberian Peninsula – the home of Spanish, Catalan, Portuguese, Basque, and Galician peoples – has been a significant economic and political region through the history, which had been both conquered by the powers coming from elsewhere and generating its own forces exploring and conquering other regions and cultures in the world. From the Bronze Age onwards, explorers and traders used the peninsula as the crossroad between the Mediterranean and much of the rest of the world. The Phoenicians came to Iberia in the ninth century BC, and the Greeks followed two centuries later. The Romans conquest of Hispania started during the second Punic War in 206 BC and by the time of Augustus near the entire peninsula was under the control of Rome. During the Middle Ages, Al-Andalus with its Islamic administration was open to an import of Arab knowledge, philosophy, culture, arts and music. Later on, Spain and Portugal were the strongest naval powers in the world and their overseas explorations have radically altered both the old and new worlds: Spain influenced South American and Caribbean cultures, and even the Philippines; the Portuguese travellers, traders and conquerors reached Brazil, sailed along the African coast, and arrived all the way to India, Malacca, and Macao. Through the crown of Aragon, Catalonia experienced cultural exchanges within the western Mediterranean Sea and southern Italy. In addition to the overseas networks, cultural and artistic exchanges were also occurring in Europe through commercial and political ties, and also through marriages between the royal houses. Throughout the history pilgrims walking the Camino de Santiago, or visiting the shrines of Montserrat or Fatima were bringing with them songs, dances and instruments from all over Europe. All these and many other explorations and migrations created a fertile framework for a rich exchange of musical ideas, sounds, forms, rhythms, dances, and instruments. The Barcelona symposium of the ICTM Study Group on the Iconography of Performing Arts will examine visual sources documenting transborder and transcultural transmission of musical ideas between the peoples of the Iberian Peninsula and the rest of the world.

Jordi Ballester

(Societat Catalana de Musicologia / Universitat Autònoma de Barcelona)

Zdravko Blažeković

(Research Center for Music Iconography, The Graduate Center, CUNY)

SYMPOSIUM SCHEDULE

Wednesday, 17 October 2018

9.00–9.30 Registration

9.30–9.45 Opening and Greetings

Joandomènec Ros, President of the Institut d'Estudis Catalans

Zdravko Blažeković, Chair of the ICTM Study Group on Iconography of the Performing Arts

Jordi Ballester, President of the Societat Catalana de Musicologia

FRAME SESSION:

9.45–10.30 ZDRAVKO BLAŽEKOVIĆ (Research Center for Music Iconography, The Graduate Center, CUNY) & JORDI BALLESTER (Societat Catalana de Musicologia / Universitat Autònoma de Barcelona), *Music and images around the world: New aims, new perspectives. The ICTM Study Group on Iconography of the Performing Arts*

FIRST SESSION:

Sounds of the ancient world: The Iberian cultures in an exchange with other Mediterranean traditions

Chair: EMILIO ROS-FÀBREGAS (Societat Catalana de Musicologia / Institució Milà i Fontanals – CSIC)

10.30–11.00 SYLVAIN PERROT (CNRS – UMR Archimède 7044, Strasbourg), *Iphigenia's mosaic in Ampurias and the reception of New Music in ancient Spain*

11.00–11.30 DANIELA CASTALDO (Università del Salento), *Musical and sound paths in Philostratus's Eikones (2nd–3rd century C.E.)*

12.00–13.30 Guided visit to Palau de la Música Catalana [for conference presenters only]

SECOND SESSION: *Reception of the Italian opera and stage music in the Iberian Peninsula*

Chair: ZDRAVKO BLAŽEKOVIĆ (Research Center for Music Iconography, The Graduate Center, CUNY)

16:30–17.00 M A KATRITZKY (The Open University, Milton Keynes, UK), *Stefanelo Botarga and Zan Ganassa: Textual and visual records of a musical commedia dell'arte duo, in and beyond Iberia*

17.00–17.30 VANESSA ESTEVE MARULL (Societat Catalana de Musicologia), *Ferdinando Galli Bibiena and Antoni Viladomat: New stage designs for the first Catalan opera performances*

17.30–18.00 GIUSEPPINA RAGGI (Centre of Social Studies of the University of Coimbra), *The early reception of Italian opera in Portugal: The role of the Vienna court's theatrical tradition and the first projects for Portuguese royal theaters by Filippo Juvarra*

18:00–18.30 Coffee break

18.30–19.00 DANIELE LIPP (Universität Wien), *Reception of Italian opera and its singers in Barcelona in 1883–1884 through an analysis of the musical journal La Ilustracion Musical*

19.00–19.30 JUAN CARLOS GALIANO DIAZ (Universidad de Granada), *Del éxito en Italia al infortunio en Madrid y Barcelona: recepción y transculturación de la ópera Jone (1858) de Errico Petrella en España* [From the success in Italy to the misfortune in Madrid and Barcelona: Reception and transculturation of the opera *Jone* (1858) by Errico Petrella in Spain]

19.30–20.00 LICIA BUTTÀ (Universitat Rovira i Virgili), *Danzando en el Jardín de Amor: Hechizo, alegoría, narración* [Dancing in the garden of love: Spell, allegory, narration]

Thursday, 18 October 2018

THIRD SESSION: *From the Iberian Peninsula to the New World: America and the Pacific Ocean*

Chair: JORDI BALLESTER (Societat Catalana de Musicologia / Universitat Autònoma de Barcelona)

9.00–9.30 ANTONIO BALDASSARRE (Lucerne University of Applied Sciences and Arts, School of Music), *Imagining and fabricating cultural identity in Nueva España: Considerations on the iconography of seventeenth- and eighteenth-century biombos*

9.30–10.00 GIANNI GINESI (Escola Superior de Música de Catalunya – ESMUC), *Drawing the other: A postcolonial re-reading of the images of the Malaspina expedition (1789–1794)*

10.00–10.30 MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay), *Castilianism and exoticism: The representation of Spanish performing arts in Uruguayan artistic media*

10.30–11.00 Coffee break

11.00–12.00 **KEYNOTE SPEAKER:** PEPE REY (Independent scholar, Madrid), *Ángeles músicos en la portada de la catedral de Barcelona: Un proyecto del siglo XV realizado en el XIX* [Angel musicians in the doorway of the Barcelona Cathedral: A 15th-century project carried out in the 19th century]

FOURTH SESSION: *Transcultural exchanges between Portugal and the Estado da Índia*

Chair: ARABELLA TENISWOOD-HARVEY (University of Tasmania)

12.00–12.30 GABRIELA CURRIE (University of Minnesota, Twin Cities), *'Ear and eye were delighted, and so was the mind': Illumination of Akbar's organ in Nizami's Iskandarnāmah*

12.30–13.00 GEORGE PIOUSIN (Ambedkar University, Delhi), *Music iconography in the sacred art of the Syrian Christians of Malabar*

13.00–13.30 DIANA BLICHMANN (PerformArt – Roma), *'Polaris wheels' in the stage design of Alessandro nell'Indie as symbols of historical power: The Portuguese exploration of India and political propaganda at the Lisbon Royal Court-Opera in 1755*

FIRST SESSION (CONT.): *Sounds of the ancient world*

16.00–16.30 LUIS CALERO RODRÍGUEZ & GAËL LÉVÉDER BERNARD (Universidad Rey Juan Carlos de Madrid), *Las puellae gaditanae, ¿bailarinas autóctonas o coreografía importada?* [The puellae gaditanae: Autochthonous dancers or imported choreography]

FIFTH SESSION: *Images of music, dance and playing techniques in Medieval and Renaissance sources*

Chair: DANIELA CASTALDO (Università del Salento)

16.30–17.00 THILO HIRSCH (University of Bern / Ensemble Arcimboldo), *Evidence-based reconstruction of a Spanish renaissance vihuela de arco and its "andalusian" playing technique*

17.00–17.30 ELENA FERRARI-BARASSI (Professor Emeritus, Università degli Studi di Pavia), *Black slaves' music and dance in the 16th and 17th centuries: Spanish, Italian and French reflections*

17.30–18.00 ANDRAS BORGÓ (Independent scholar, Innsbruck), *Representation of music in the Kaufmann Haggadah (Budapest, Academy of Sciences, Kaufmann collection A 422)*

20.30 Dinner for Speakers

Friday, 19 October 2018

SIXTH SESSION: *Transcultural musical topics in the 19th and 20th century art: Exotism, orientalism and so on*
Chair: ANTONIO BALDASSARRE (Lucerne University of Applied Sciences and Arts, School of Music)

9.00–9.30 ASIER ODRIÓZOLA OTAMENDI (Universitat Pompeu Fabra), *Traditional Basque music through Catalan eyes: Reaction and nostalgia in Joan Mañé i Flaquer's El Oasis (1878–1880)*

9.30–10.00 CHRIS PRICE (Canterbury Christ Church University), *A wolf in the drawing-room: The Victorian relationship with the exotic*

10.00–10.30 RUTH PIQUER SANCLEMENTE (Universidad Complutense de Madrid), *Symbolism, orientalism and crossed identities: Musical iconography in Spain at the turn of the twentieth century*

10.30–11.00 Coffee break

11.00–11.30 ARABELLA TENISWOOD-HARVEY (University of Tasmania), *The enduring fascination of Lola Montez: 20th- and 21st-century interpretations of a 19th-century "Spanish" dancer*

11.30–12.00 CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte), *Realismo e idealismo en los bodegones con instrumentos musicales de Juan Gris* [Realism and idealism in Juan Gris still-lives with musical instruments]

12.00–12.30 MARINA BUJ (Universitat de Girona), *Rediscovering graphic notation in the Iberian Peninsula: Catalan composers in contact with the international avant-garde*

12.30–13.00 PABLO VÍCTOR MARQUINE DA FONSECA (University of Florida), *The canvas and the silence: Santoro's exile and the avant-garde in his paintings and piano works*

SEVENTH SESSION: *Transcultural musical exchanges in the world*
Chair: CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte)

15.30–16.00 MICHAEL BURDEN (New College, Oxford), *A black and white picture? Colouring in London's Opera House*

16.00–16.30 GEN'ICHI TSUGE / 柘植元一 (Tokyo University of the Arts / 東京藝術大学), *Correct delineations or chimerical forms: Visual representation of musical instruments in the Islamic treatises on music*

16.30–17.00 YONGGUANG HAO / 郝永光 (The Academy of Korean Studies / 한국학중앙연구원, 성남시), *A Study on the character of musical instruments appeared in the Sangwon temple bell (梵鐘)*

17.00–17.30 LORIE SCOTT (American Geographical Society Library, University of Wisconsin-Milwaukee), *Eugene Harris's Flute Player*

17.30–18.00 BONA KWON / 권보나 (Music Archaeology Institute of Zhengzhou University, China / 中国郑州大学音乐考古研究院), *We see the Buddha differently: Images of the Buddhist performing arts and its transformation on the hierarchy*

18.00 **Business Meeting of the Study Group and Closing Session**

ABSTRACTS AND BIOGRAPHIES

Antonio Baldassarre (Lucerne University of Applied Sciences and Arts, School of Music), *Imagining and fabricating cultural identity in Nueva España: Considerations on the iconography of seventeenth- and eighteenth-century biombos*

Folding screens, known as “biombos,” were an indispensable object of the domestic life of the seventeenth- and eighteenth-century middle- and high-class culture of Nueva España. As such, biombos performed functions beyond the web of material culture, particularly because of the pictorial programmes and narratives present on their surface in almost all surviving examples. The iconography is largely related to the encounter between pre-Columbian and Spanish cultures, and to seventeenth- and eighteenth-century society, every-day culture, and arts, in Nueva España. In addition, folding screens are interesting instances of the highly active cultural transfer and exchange amongst the territories of the Mexico-based Viceroyalty of Nueva España that extended from the Americas to the Philippines in the Far East. This paper investigates biombos as objects of material culture, and simultaneously as media that perform specific functions within a given socio-cultural web. It encompasses considerations related to the folding screens’ use and role, their function in domestic life, and the narratives that their pictorial programmes incorporate, particularly with respect to the iconography of social and artistic matters that are present and influential in the imagination and fabrication of cultural identity.

Antonio Baldassarre is Professor and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music, and is Guest Professor at the Facultad de Música of the Universidad Nacional Autónoma de México. He is President of Association Répertoire International d’Iconographie Musicale (RIdIM), and member of the Directorium of the International Musicological Society. He holds a Ph.D. from the University of Zurich, and has held positions as Research Fellow, Lecturer, and Visiting Professor, at the Research Center for Music Iconography, the universities of Basel and Zurich, and at the University of Music and Performing Arts in Vienna. He has published on topics of music history, music iconography, visual culture, performing studies, music historiography, and the social and cultural history of music.

Diana Blichmann (PerformArt, Roma), *“Polaris wheels” in the stage design of Alessandro nell’Indie as symbols of historical power: The Portuguese exploration of India and political propaganda at the Lisbon Royal Court Opera in 1755*

The opera *Alessandro nell’Indie* inaugurated the Real Ópera do Tejo in Lisbon in April 1755 and was celebrating the theater just completed by Giovanni Carlo Sicinio Galli Bibiena as well as the birthday of Maria Anna Vittoria of Portugal. The opera with the libretto by Pietro Metastasio, the music by David Perez and the stage decorations designed by Bibiena, was commissioned by the Portuguese royal monarchs with the intention to evoke the exploration of India by Vasco da Gama in 1498.

The factors that make us think that the opera intended to compare the territorial conquests of Alexander the Great to the eastern colonial expansions of the Portuguese Kingdom in the fifteenth century will be illustrated through dramaturgical and scenographic elements. The investigation will decipher the details of a staging rich of exoticism that shows decorative references of Indian architecture, illustrate the presence of the indigenous Indians on scene as well as the Indian conquest, which served as an instrument of national political propaganda. These motifs present in the opera are to be considered in close relationship with some motifs of the architectural projects in Lisbon executed in 1755, such as the Arch of Rua Augusta.

The hypothesis is affirmed in the opera *La clemenza di Tito* (by Metastasio and Antonio Maria Mazzoni), performed two months later. While the representation of *Alessandro* alluded to the discovery of India, *La clemenza* referred to the discovery of Brazil. In the two Lisbon specular representations, the exploration of non-European territories can be considered the extraordinary key to understand this “Iberian musical crossroad”.

Diana Blichmann studied musicology, art history and Italian language and literature in Germany and Italy. Her studies are focused on several aspects of Italian opera in the seventeenth and eighteenth centuries. Since October 2016 she is collaborating in the project PerformArt “Promoting, Patronising and Practising the Arts in Roman Aristocratic Families (1644–1740): The Contribution of Roman Family Archives to the History of Performing Arts” that received funding from the European Research Council.

András Borgó (Independent scholar, Innsbruck), *Representation of music in the Kaufmann Haggadah* (Budapest, Academy of Sciences, Kaufmann collection A 422)

The Kaufmann Haggadah is a fourteenth-century Catalan manuscript featuring miniatures that concern music in more ways than one. The central theme of the Haggadah is the deliverance of the Jews from Egypt and – as a product of literature – it is read or recited on the eve of the Pesach, during the family Seder. The illuminated Pesach Haggadah illustrates not only the biblical story, but also depicts the events taking place during the festive evening itself.

Sephardic manuscripts, such as the Kaufmann Haggadah, show certain differences when compared to the books of other Central and South European or Middle Eastern Jewish communities. The presentation will provide a comparison of the graphic features of the Kaufmann Haggadah with some other Sephardic works, such as the Golden Haggadah and the Barcelona Haggadah.

The manuscript was created by possibly four Jewish and non-Jewish illuminators. The works of Christian illustrators can be identified with a relative ease because they only partially conform to religious rules and customs. Ten of the forty-seven illuminated pages of the Kaufmann Haggadah contain illustrations pertaining to music or musical instruments. These pictures partly illustrate the biblical text (directly or by way of reference to its ideological contents) and partly serve as mere decorations. These latter illustrations are laid out more modestly and they were probably not even the handiwork of the illuminator of the book but of the scribe copying it. The pictorial representation of musical instruments partly symbolises music itself, which is as an accompaniment to dance also an expression of joy.

Miniatures are a peculiar product of their age inasmuch as the clothes and, in most cases depicted musical instruments represent the fashion and customs of the period when the manuscript was created. Accordingly, we can see percussive, wind and bowed instruments that prevailed in late medieval times but also those that were mentioned in the Bible. From this aspect the Kaufmann Haggadah is one of the richest pictorial sources of musical illustrations.

András Borgó is professional musician and musicologist. He holds a Ph.D. in Musicology and Art History. Focus of his studies is the music and iconography of minorities (Jews, Sinti-Roma)

Marina Buj (Universitat de Girona), *Rediscovering graphic notation in the Iberian Peninsula: Catalan composers in a contact with the international avant-garde*

Graphic notation in the Iberian Peninsula during the second half of the twentieth century constitutes an important source for understanding cultural exchange between composers of the Iberian Peninsula and the American and European avant-garde. Despite the conceptual and artistic quality of these works, some of them remain still unpublished and have been rarely performed.

This paper presents graphic scores by three Catalan artists – Eugènia Balcells, Albert Sardà and Josep Maria Mestres Quadreny – in order to highlight conceptual and artistic value of these works. Balcells (b.1943) began to work on visual scores in the early 1980s, when she was living in New York. Her contact with artists based in this city gave rise to works such as *Xerox Music*, created for the violinist Malcolm Goldstein and *Flight*, which is probably the first video score in history. In the midst of the Franco dictatorship, Sardà (b.1943) attended Darmstadt summer courses, where he could encounter some of the most important avant-garde composers at the time. The influence of the circular score *Refrain* by Stockhausen is reflected in his piece *Circles, experience number one*, which Sardà created upon his return to the peninsula. The work *Quartet de Catroc*, one of the first works in which Mestres Quadreny (b.1929) used graphic notation, was compiled by John Cage in the *Notations* (1969), along with scores of composers from around the world.

These works demonstrate the contribution of artists from Iberian Peninsula, especially in the Catalan area, to avant-garde and experimental music, as well as to graphic notation. As a testimony of their time and due to their artistic value, these works deserve to be rediscovered, studied in depth and performed again.

Marina Buj is a visual artist and a musician. She holds a Ph.D. in Fine Arts from the University of Barcelona and Master's Degree in Flute Performance from the Conservatory of Music of Granada. Her academic research focuses on the dialogue between visual arts and music, graphic scores and synesthetic artistic works. Her doctoral thesis was on circular graphic scores and musical graphics in contemporary art.

Michael Burden (New College, Oxford), *A black and white picture? Colouring in London's opera house*

What colour was the King's Theatre? This huge indoor space was not only London's performance space for elite opera and dance, but a building that dominated the West End. Scholars of the London stage (including myself) have written frequently about all the capital's theatres describing what must have been colourful exteriors and interiors, but ultimately presenting those aspects in black and white illustrations. Those that are not, are often prints with colour added at a later date. Similarly, what little performing material in the way of costume and scene designs is uncoloured. It seems that it is almost impossible to capture much of the style and gaiety of the scene.

Or is it? The aim of this article is to interrogate the King's Theatre, asking how much of this picture can be coloured in? What records do we have of the colours in which the building and its auditorium were painted? What do we know about the staging strategies? And what is the standing of the items that are often reproduced?

Michael Burden is Professor in Opera Studies at University of Oxford and Chair of the Music Faculty Board; he is also Fellow in Music at New College, where he is Dean. His published research is on the theatre music of Henry Purcell, and on the staging of opera and dance in London in the seventeenth, eighteenth, and nineteenth centuries. His study of the soprano Regina Mingotti's London years and a five-volume collection of documents on London opera, *London Opera Observed*, both appeared in 2013. He is currently working on two databases, the Italian Aria on the London Stage before 1801, and The London Stage 1800–1900, a calendar of performances. Other areas of research include and the administration of the Pyne-Harrison and English Opera Companies, and aspects of the career of the conductor Anton Rieff. He organises the annual Oxford Dance Symposium with Jennifer Thorp, with whom he co-edited the *Ballet de la Nuit* in 2010; their study and edition of the translation of Jean-Georges Noverre's *Lettres sur la danse* appeared in 2014. He is a past president of the British Society for 18th-century Studies, a former Visitor to the Ashmolean Museum, Oxford, a trustee of RISM, and director of productions of New Chamber Opera, www.newchamberopera.co.uk.

Licia Buttà (Universitat Rovira i Virgili), *Danzando en el Jardín de Amor: Hechizo, alegoría, narración* [Dancing in the garden of love: Spell, allegory, narration]

The Garden of Love is one of the most powerful visual metaphors elaborated in medieval Europe. *Hortus Conclusus* of the profane culture, it is a heterotopic place located at the center of a complex literary and poetic imaginary. Dance and music play there a fundamental role, becoming sometimes necessary agents to understand its narration. It is for this reason that the garden becomes the perfect setting for the staging of the last show: the Death. So the *locus amoenus* of pleasure becomes an inevitable *locus horridus*. From the garden by Déduit in the Roman de la Rose, the dance proceeds until it is dramatically interrupted. In the famous fresco entitled "Trionfo della Morte" from the Hospital Grande de Palermo (promoted by King Alfonso the Magnanimous), a group of three young women dance despite the incursion of a skeleton armed with a bow and arrows at their side. On the other hand, the two musicians present on the scene seem to be just tuning their instruments. The present communication deals with the meaning of this *concerto* suspended between life and death, which resonates within the complex choreutic-musical framework comprised in the late Middle Ages courteous culture.

Licia Buttà is Senior Lecture of Medieval Art History at Rovira i Virgili University in Tarragona. She specializes in Gothic and Late Medieval Art. Her research interests include medieval visual culture, medieval image theory, performance/performativity in images and texts, migration of images and mobility of artists in the Mediterranean. In recent years her research has focused on the study of dance and its representation in the Middle Ages and the iconography of the painted ceilings in the Medieval Mediterranean.

Luis Calero Rodríguez & Gaël Lévéder Bernard (Universidad Rey Juan Carlos), *Las puellae gaditanae, ¿bailarinas autóctonas o coreografía importada?* [The *puellae gaditanae*: Autochthonous dancers or imported choreography]

The *puellae gaditanae* were a famous type of Iberian dancers in antiquity. Researchers usually classify them in the context of the ritual dances of the sacred prostitution, which allows us to study them in the same framework as those in other zones of the ancient Mediterranean. However, due to their fame, we find them danced in private events, mainly during the feasts and banquets of those who wanted to excite their guests with the lascivious movements of the Iberian girls' dance. Many textual references to them, mainly by Roman writers, have survived but the extant iconographic testimonies are not as numerous as we might wish. We therefore propose to carry out a comparative analysis of the extant iconographic documents, in order to find out to which extent we can assure that the choreographies they show can be taken as a genuinely Iberian practice or if, on the contrary, some type of relation can be detected between their dancing style and that of other Mediterranean people in similar contexts of ritual and festive exaltation.

Luis Calero Rodríguez holds a Ph.D. in Classical Philology from the Universidad Autónoma de Madrid and Universidad Complutense de Madrid, and B.A. in Classical Philology from the Universidad Autónoma de Madrid. He teaches in the Máster de Investigación Musical at the Universidad Internacional de la Rioja (UNIR). Previously, he has been a teacher at the Universidad Alfonso X, the Universidad Autónoma de Madrid and the Universidad Rey Juan Carlos. His main research is focused on music and scenic arts in antiquity in the Mediterranean area. He is also a singer and accompanying pianist for singers.

Gaël Lévéder holds a Ph.D. in Humanities from the Universidad Rey Juan Carlos, and B.A. in Pedagogy of Dance, with the Award for Academic Excellence from the Universidad Rey Juan Carlos. She teaches theory of teaching and methodology of dance at the URJC. She has participated in several projects devoted to teaching of dance. She has also collaborated with different dance companies in Spain. She is artistic advisor at the Orquesta y Coro Filarmonía, and she is also educational advisor at the Escuela de Música Filarmonía.

Daniela Castaldo (Università del Salento), *Musical and sound paths in Philostratus's Eikones (2nd–3rd century C.E.)*

In his *Eikones (Imagines)* the Greek rhetor Philostratus (AD 170/172–247/250) described sixty-five paintings kept in a gallery located in a wealthy villa near Naples. The described paintings represented mythical subjects, histories and characters inspired by the literary tradition, which were at the time part of the established iconographic models. The gallery that Philostratus described, however, may have never existed as the text does not describe specific paintings, but rather presents details of well-known artworks, belonging both to the iconographic and literary traditions. In his narrative Philostratus refers to the visual models familiar to his public, especially when he talks about the Pompeian paintings. His descriptions were meant to engage the audience and trigger the mental references to other similar images concerning both the visual and literary traditions, eventually correcting the memory by establishing the relationships between paintings. The description of some paintings, referring for example to Amphion or Orpheus, demonstrate the existence of formal visual models that could be used to represent different characters. Among the represented subjects there were included musical themes, which will be interpreted in the presentation in the light of the established literary and visual traditions.

Daniela Castaldo is Associate Professor of Musicology at the University of Salento-Lecce, Italy. She is member of the executive board of MOISA (The International Society for the Study of Greek and Roman Music and its Cultural Heritage) and of the editorial board of *Music in Art: International Journal for Music Iconography*. Her research fields are ancient Greek and Roman music, music iconography, and reception of the visual Classical tradition in art from Renaissance to the nineteenth century. On these topics she wrote *Il Pantheon musicale* (2000), *Musiche dell'Italia preromana* (2012) and several articles.

Gabriela Currie (University of Minnesota, Twin Cities), “*Ear and eye were delighted, and so was the mind*”: Illumination of Akbar’s organ in Nizami’s *Iskandarnāmah*

The lavishly illuminated manuscript of the *Khamṣa* or “five poems” of the twelfth-century Persian poet Nizami Ganjavi (British Library, MS Or. 12208), was created for the Mughal Emperor Akbar in the 1590s. The illumination on fol. 294r depicts Plato playing the organ, and like a Mughal Orpheus, putting to sleep the animals that surround him. The instrument that triggered this visual representation came from Goa, the Portuguese colony on the Indian subcontinent, where it was purchased by Akbar’s envoys and accompanied on its way back to Lahore by Europeans who were to play it. A pictorial consequence of a relatively well-documented encounter between Mughal and European cultures, I contend that the depiction of the organ bespeaks an intriguingly complex entanglement of music-iconographical, literary, and sonic motifs. The scene depicts one of the core events in Nizami’s *Iskandarnāmah*, the moment when Plato retreats in the forest in the aftermath of his argument with Aristotle at the court of Alexander and charms the animals with music played on an instrument he himself invented to model the music of the spheres. Most often, in the pictorial tradition of the scene, that instrument is the ‘*ud*. The substitution of the Persianate ‘*ud* with the European organ in our Mughal illumination can certainly carry a symbolic meaning of intracultural dynamics. It also reorients the reading of Nizami’s text where Plato’s instrument is called both ‘*ud* and *urghanon*. While surely aware of the iconographic tradition of the scene, the Mughal artists in fact realign the story with their historical present as they bring together the Persianate and European cultural strands under the aegis of Akbar’s court. The organ visually replaces the ‘*ud* (symbolic of the Persianate tradition) as the kingly instrument, and by extension, Akbar, the king that had brought the organ to the court, the new Alexander.

Gabriela Currie is Associate Professor of Musicology at the University of Minnesota. Her research interests and publications encompass a broad range of subjects including the intersection of music, religion, philosophy, science, and visual arts in pre- and early-modern European cultures; and pre- and early-modern Eurasian transcultural musical commerce. Her current work includes several projects on the entanglement of musical thought, instruments, and practices in pre-modern Eurasia under the theoretical umbrella of intersections and intercultural exchanges in early globalities.

Vanessa Esteve Marull (Societat Catalana de Musicologia), *Ferdinando Galli Bibiena and Antoni Viladomat: New stage designs for the first Catalan opera performances*

For the occasion of the marriage of King Charles III of Spain with Elisabeth Christine of Brunswick a great theatre performance was organised at the Casa Llotja del Mar, known as the *Festa della peschiera*. For its organisation in 1708, the archduke brought over some of the best artists from Italy, among them the architect, scenographer and treaty writer Ferdinando Galli Bibiena (1657–1743) from Bologna. Bibiena worked with the Catalan painter Antoni Viladomat (1678–1755) and the relationship between the two is especially important for understanding the future development of musical iconography in Catalonia. Viladomat represented the culmination of the Catalan Baroque tradition and it is thanks to his contact with Bibiena that the new Catalan school emerged throughout the eighteenth century, followed by artists such as the Tramulles brothers. The presence of the Austrian court in Barcelona was revolutionary for the artistic life of the city since – despite the economic difficulties of the period – it created a surge in local artistic production. This led to the assimilation of a new artistic legacy produced as a result of the relationship, which began when Bibiena was appointed as court painter and director of the theatrical and operatic festivals of Charles III in Barcelona. This paper will consider the presence of Ferdinando Galli Bibiena in the court of Barcelona, looking at the scenography of the *Festa della peschiera* and analysing his decisive influence on local Catalan artists, among them Antoni Viladomat.

Vanessa Esteve holds a PhD in Art History and Musicology from the Universitat Autònoma de Barcelona (2016). She graduated in Art History at the Universitat de Girona (2005) and in Musicology at the Universitat Autònoma de Barcelona (2006). She also graduated in recorder performance at the Conservatori Superior de Música de Barcelona (2003). Since 2007 she works in Catalunya Musica, a public radio station specialized in classical music. She collaborated to several musical projects related to musical documentation at the Museu de la Música de Barcelona and she worked in the Visual Arts Program of the Artistic Diffusion Office at the Diputació de Barcelona (2007–2009).

Elena Ferrari-Barassi (Professor Emeritus, Università degli Studi di Pavia), *Black slaves' music and dance in the 16th and 17th centuries: Spanish, Italian and French reflections*

The series of engravings *Balli di Sfessania*, published around 1622, by the French artist Jacques Callot, presupposes a long cultural development of early subjects including a character named “Lucia”, which evolved from an originally black woman. In Europe black slaves existed in great number since around 1441, when Portuguese navigators started to explore the western coasts of Africa, arriving in 1587 at Cape of Good Hope. Beside gold, ivory and spices, also slaves were purchased and sold in Europe. They aroused curiosity and humor about their characteristic African language, called in Spain “habla de negros”. In Italy, three-part dramatized compositions (moresche) sung in this language appeared since 1555; texts consisted of dialogues among male and feminine characters. Later polyphonic elaborations were made by Lassus (1581) and other musicians. In a song issued in 1592 an allusion is made to the ancient kingdom of Granada. Among these characters particularly Lucia became popular first in Neapolitan dialect literature then in Italian monodic music. Lucia was also associated with a vivacious and licentious dance which originated in Malta among black slaves, named “sfessania” in Italy, “fiscaigne” in France. Troupes of charlatans and tumblers brought it around, accompanying it with folk theatrical sketches. In a Spanish musical manuscript produced in Naples in 1599–1600, containing Italian and Spanish songs for solo voice and Spanish guitar, two musical examples of this dance appear: a “Neapolitan sfessania” and a “Spanish sfessania”.

Elena Ferrari-Barassi taught history of music at the University of Pavia, Department of Musicology, based in Cremona (1984–2010). In the European project *Images of Music*, she has supervised the research of the group concerned with the Hornbostel-Sachs classification of musical instruments and the multilingual list of instrument names (2002–2003). For her work on cataloguing visual sources for music within the RiDIM project, she has been elected honorary member of RiDIM. Her scholarly interests and publications concern various aspects of history of music, and in the last decades she favored organology and musical iconography.

Marita Fornaro Bordolli (Universidad de la República, Uruguay), *Castilianism and exoticism: The representation of Spanish performing arts in Uruguayan artistic media*

Spanish musical theater and popular music had a strong presence in the Uruguayan artistic media since the second half of the nineteenth century; those were joined by the Spanish cinema, with an important consumption in the 1950s and 1960s. The iconographic representation of Spain can be followed in popular scores, theaters' program notes and posters – we have researched the programs of the Solís and Sodre theaters in Montevideo, Larrañaga theater in Salto, and Florencio Sánchez theater in Paysandú – specialized magazines, women's magazines and "home magazines". These representations reflect an idealized Spain, with a perpetual sunshine and sensual women, and reflect a tension between the sense of belonging and shared history, centered on elements of Castilian-Leonese character (in the culture contributed by the conquest and colonization of the old "Banda Oriental del Uruguay", the Castilian elements prevail) and the exoticism of a Spain built through *zarzuela* and the media, where Andalusia is equivalent to everything Hispanic. This exoticism became popular since the first decade of the twentieth century.

There are two prevailing themes in the iconography: the female body, to which the *topos* of traditional dress is associated, and the one related to the environmental context, mainly architecture. To a lesser extent, there also appear musical instruments inherited from the Hispanic tradition.

The predominance of the female body representation is absolute: young bodies, often in dancing attitude. In the Uruguayan scores, the titles of pieces of Spanish roots (*pasodobles*, waltzes, *jotas*) are also related to those traits associated with the idealized woman, generally a gypsy: "Moorish eyes", sensual body. The features referring to architecture include fences, Andalusian fountains, the Alhambra. These elements are shared as well in the pieces of graphic advertising beyond the performing arts; this shows the permanence of certain *topoi* throughout half a century of popular iconography.

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

Juan Carlos Galiano Díaz (Universidad de Granada), *Del éxito en Italia al infortunio en Madrid y Barcelona: Recepción y transculturación de la ópera Jone (1858) de Errico Petrella en España* [From the success in Italy to the misfortune in Madrid and Barcelona: Reception and transculturation of the opera *Jone* (1858) by Errico Petrella in Spain]

On 26 January 1858 the opera *Jone* was performed for the first time at the Teatro alla Scala in Milan. It is a lyrical drama in four acts with a libretto in Italian by Giovanni Peruzzini and music by Errico Petrella. The argument, based on the famous novel *The Last Days of Pompeii* by Edward Bulwer-Lytton, revolves around the last days of the city of Pompeii before its destruction in AD 79 caused by the eruption of Mount Vesuvius. The opera was represented with a resounding success both in Italy and in much of Europe, being considered the best opera of Petrella.

Nevertheless, *Jone* did not achieve the same successful reception in Spain, being scarcely represented in Barcelona and in Madrid. Despite a limited popularity of *Jone* within Spanish borders, some its fragments had a great reception and influence. Among them stands out the Funeral March from act IV, which has been popularized through its interpretation by wind bands in the Andalusian Holy Week, the inclusion in the soundtrack of *Pepi, Luci, Bom y otras chicas del montón* (Pedro Almodóvar, 1980), and its interpretations by urban popular music groups.

Juan Carlos Galiano Díaz graduated trumpet performance at the Conservatorio Profesional de Música "Andrés Segovia", Linares; and History and Music Sciences at the Universidad de Granada. He holds a M.A. on Musical Heritage (Universidad de Granada). His research is focused on the processional marches in Andalusia. He is currently a predoctoral researcher (FPU) at the Departamento de Historia y Ciencias de la Música, Universidad de Granada, and he takes part in the Musical Heritage Research Group of Andalusia.

Gianni Ginesi (Escola Superior de Música de Catalunya – ESMUC), *Drawing the other: A postcolonial re-reading of the images of the Malaspina expedition (1789–1794)*

In the later part of the eighteenth century the Spanish Kingdom organized one of the biggest scientific expeditions for the documentation of the New World. Lead by the Italian navigator Alessandro Malaspina (1754–1810), the expedition lasted from 1789 to 1794, and moved into the Pacific Ocean from the coasts of the Americas to the Philippines, including many others islands.

In the detailed chronicles of the expedition there is much ethnographic information about the encounters with peoples and communities, embracing the presence and use of music and dance in rituals and other kinds of social situations. Moreover, the archive included a rich presence of visual representations made by Tomás de Suria, a formal painter who was responsible for the paintings and drawings of the expedition.

In my paper I will present a re-reading of these images from a postcolonial perspective, looking at them as a part of the process of the reformulation of Spanish and even Western history, and at the same time as a snapshot of a particular moment of encounters with other civilizations, suggesting narratives and questions about our perception of history and modernity.

Gianni Ginesi is Professor of Ethnomusicology at the Escola Superior de Música de Catalunya (ESMUC). He holds degrees in art, music and drama from the University of Bologna, ethnomusicology from the University of Valencia, and a Ph.D. in Musicology from the Universitat Autònoma de Barcelona. His research focuses on the relationships between music and society from a historical perspective and through cultural processes. He also studies the development of ethnomusicology and in particular epistemological settings and ethnographic methodology.

Yongguang Hao / 郝永光 (The Academy of Korean Studies, Seongnam / 한국학중앙연구원, 성남시), *The character of musical instruments appeared in the Sangwon temple bell* (梵鐘)

Sangwon Buddhist temple on the Mt. Odae in Jinbumyeon Dongsangri, Pyeongchang-gun, Gangwon Province, includes the oldest Korean temple bell. The bell was cast in the 24th year of King Seongdeok in the Unified Silla period (725) and moved to the Sangwon temple in the first year of King Yejong in Joseon Dynasty (1469). In 1962, the bell was designated the 36th national treasure in South Korea.

The bell is decorated with more images of musical instruments than other bells from the same period. In the middle of the bell are represented flying instruments, and further 68 instruments are shown on the body of the bell, in its upper belt, below the belt, and in the contour of the bell. In this study, I will examine the represented musical instruments in the context of music archeology and ancient literature. The historical documents and artifacts will be also considered in order to understand the nature of the musical instruments represented on the Sangwan temple bell.

Yongguang Hao, native from Henan Province in China, is a Ph.D. student at the Academy of Korean Studies in Seongnam, South Korea. First studying the wall painting of Dunhuang Grottoes, he developed a keen interest in music iconography.

Thilo Hirsch (University of Bern / Ensemble Arcimboldo), *Evidence-based reconstruction of a Spanish Renaissance vihuela de arco and its "Andalusian" playing technique*

In addition to the wonderful frescoes with music-making angels from 1476, which were rediscovered only in 2004, in the Cathedral of Valencia also can be found other representations of string instruments. Of particular note is a wooden sculpture of an angel playing *vihuela de arco* (Yáñez de la Almedina, ca. 1514). The investigation of this three-dimensionally presented *vihuela de arco* in connection with other iconographic sources produced an extensive knowledge about the instrument, and enabled the evidence-based reconstruction of a Spanish *vihuela de arco*. Music ethnological studies on traditional *andalusi* music in Morocco and there upright playing technique of rabab, violin and viola, which corresponds to the iconography of the *vihuela de arco*, where important sources for the development of the playing technique. (This lecture contains also a practical demonstration of the reconstructed *vihuela de arco*.)

Thilo Hirsch studied viola da gamba with Christophe and singing with Richard Levitt and Kurt Widmer at the Schola Cantorum Basiliensis. Solo engagements with numerous ensembles for concerts as well as CD and radio recordings have taken him across the world. Since 1991 he has been artistic director of the ensemble arcimboldo (Basel). Between 2007 and 2015 he was co-director of several research projects at the Schola Cantorum Basiliensis devoted to reconstructing historical instruments in connection with their repertoire ("La Grande Écurie: Research and reconstruction of instruments and their repertoire at the courts of Louis XIV and Louis XV" / Transformation of string instruments during the early sixteenth century). Since 2015 he has been working on a reconstruction of the Spanish Renaissance *vihuela de arco* and its playing technique.

M A Katritzky (The Open University, Milton Keynes, UK), *Stefanelo Botarga and Zan Ganassa: Textual and visual records of a musical commedia dell'arte duo, in and beyond Iberia*

Among the commedia dell'arte's renowned international stars, two who generated more pan-European interest than most were the Italian professional actors Alberto Naseli and Abagaro Frescobaldi. The stage roles they created, Zan Ganassa and Stefanelo Botarga, were extremely influential in Iberia, and inspired many imitations further afield, some not previously noted in this context. Frescobaldi was touring Iberia with the troupe of Alberto Naseli by 1574. When he played Botarga to Naseli's Ganassa, the duo created an immensely popular master-servant double act, celebrated in and beyond Iberia. From 1581 onwards, Frescobaldi's impact on Iberian performance practice became even more direct. Instead of following Naseli and his wife Flaminia to Madrid, Frescobaldi married the newly widowed Spanish actress Luisa de Aranda, and took the place of her late husband, Juan Granado, co-leading Aranda's Spanish acting troupe around towns such as Valladolid, Valencia, Madrid and Seville. María del Valle Ojeda Calvo's discovery in the 1990s, in the Royal Library of Madrid, of two manuscript collections of stage speeches compiled by Frescobaldi during the 1580s, variously written in Venetian dialect, maccaronic Latin, Spanish or Catalan, immensely enrich our understanding of the role of Botarga. This talk will explore Ganassa and Botarga's unprecedented impact on Spanish and Catalan theatre, festival and music culture, and elsewhere in Mediterranean and Northern Europe, with reference to dramas by Lope de Vega, images by Ambrogio Brambilla, a German festival book recording a Düsseldorf court wedding of 1585, and other early modern documents, some not previously associated with these roles.

M A Katritzky is the Barbara Wilkes Research Fellow in Theatre Studies in the English Department of The Open University, Milton Keynes; former Fellow: Alexander von Humboldt Foundation, Herzog August Library, and NIAS (Netherlands Institute for Advanced Study). Books include: *Healing, performance and ceremony in the writings of three early modern physicians: Hippolytus Guarinonius and the brothers Felix and Thomas Platter* (2012), *Women, medicine and theatre 1500–1750: literary mountebanks and performing quacks* (2007) and *The Art of commedia: A study in the commedia dell'arte 1560–1620 with special reference to the visual records* (2006).

Bona Kwon 권보나 (Music Archaeology Institute of Zhengzhou University, China / 中国郑州大学音乐考古研究院), *We see the Buddha differently: Images of the Buddhist performing arts and its transformation on the hierarchy*

Contrary to the Buddhist arts in general, which tend to remain orthodox and have prototypical style, nectar ritual paintings exhibit great variations in iconography. They incorporate scenes from folkloric and daily life of the period, which is susceptible to change, and they synthesise not only the teachings of important sutras, but also the secular world, and the Buddhist rituals. Throughout the Joseon dynasty (the fourteenth century to the twentieth century), the female hosted a growing number of the Buddhist rituals for many reasons. Even Korea was a Confucian society with anti-Buddhist tenets. The rituals, such as the Festival for the Avaricious Ghost, the Rite of Forty-Nine Days, the Water and Land Assembly, and the Spirit-Vulture-Peak Rite, ultimately aim for universal salvation, and musical performance and dance certainly are integral to them. The tablet of the paintings is typically composed of the seven Buddhas, who are pledged to save all sentient beings, and they are at the top flanked by bodhisattvas. In the middle, grotesques, or one or two hungry ghosts stand. Kings, monks, and the literati, are gathered around the ghost(s). Along the bottom, various scenes of sentient beings' life and death are depicted in panorama. One interesting point is that the scenes of musical performance and dance are differently described on each of the three sections; at the top, in the middle and along the bottom, even though they all appear on the same tablet. In this presentation, I will argue that the three stages are an allegory of the class society, and will explore the transformation and the interpretation of the Buddhist music and dance on each hierarchy.

Bona Kwon holds a MA degree in Music and a BA in Art History from the Seoul National University. She is currently researcher at the Research Institute of Music in Northeast Asia. Previously, she was Company Manager of the Korea National Opera.

Danièle Lipp (Universität Wien), *Reception of Italian opera and its singers in Barcelona in 1883–1884, seen in the music journal La ilustracion musical*

In the 1880s Barcelona had a fully developed opera life. The Catalan bourgeoisie was highly interested in musical entertainment, not only in popular music performed in the cafés cantantes, but first of all in opera, especially in the Italian repertoire. Barcelona was one of the first cities on the Peninsula to perform the new works of Italian opera composers. The journal *La ilustracion musical* (published between April 1883 and March 1884) was established to educate Catalan people interested in classical music and amateur musicians. It included biographies of the classical composers (Henry Purcell, Beethoven), news about the performances of Italian operas by Rossini or Verdi in Italy and on the Iberian Peninsula, and it showed engravings of the most famous singers of the Italian opera repertoire (the Italians Angelo Masini, Italo Campanini and Carolina Buglione di Monale, and the Spaniard Julián Gayarre), informing about their journeys and engagements in Europe and America. Based on this journal my paper presents the transcultural exchanges in opera between Italy and Spain in 1883–1884.

Danièle Lipp completed musical studies in Barcelona (harp, solfège and vocal studies), and obtained in 2005 a Master Degree in Musicology at the Universität Wien with the thesis: *Music at Charles's III court in Barcelona (1705–1713)*. Currently she is a doctoral student at the Universität Wien, working on her thesis *Migration of Italian Musicians to the Imperial Music Chapel (1712–1740)*. Since 2011, she teaches Introduction to academic research at the Universität Vienna.

Pablo Victor Marquine da Fonseca (University of Florida), *The canvas and the silence: Santoro's exile and the avant-garde in his paintings and piano works*

Influenced by German musical avant-garde, the Brazilian composer Claudio Santoro (1919–1989) started painting in the late 1960s, working in an abstract/aleatory style parallel to his compositional style. His paintings he created by exposing the canvas with a certain amount of paint against the wind. With such painting method he drew a parallel with his aleatory music where the performer controls the amount of repetition against silence. In this light, Santoro's embodiment of German experimentalism foregrounded his concept of aesthetics not only in music, but in his visual artworks.

Mendes (2009) and Maibrada (2007) date Santoro's stylistic changing from a Brazilian national discourse to avant-garde style around the late 1960s. Kater (2009) stresses that Santoro's nationalistic style was largely influenced by the second International Congress of Composers and Critics, held in Prague in 1948. After a decade of pursuing the aesthetics of socialistic realism, Santoro left Brazil in 1964 due to the military revolution, and in 1968 established Germany as his adoptive homeland. His stylistic changes were directly related to his migration, and his embodiment of avant-garde style was directly correlated to European artistic environment. I demonstrate, through the juxtaposition of *Intermittências I* (1967) for solo piano, and his series of abstract paintings created in the 1960s and 1970s, how Santoro developed an idiosyncratic approach of "controlled aleatory" (Benitez 1979, Brindle 1989) and its correlation in his visual artworks. Santoro's musical work for piano of that time presents influences of graphic notation, use of controlled aleatory, inner-sonorities in the piano.

Pablo Marquine is a pianist, composer, researcher and music producer. He studied classical piano at the School of Music in Brasília (CEP-EMB). Late he studied piano, composition, and musicology at the University of Brasília. He received his Ph.D. from the University of Florida. The focus of his research is the work for solo piano of Claudio Santoro.

Asier Odriozola Otamendi (Universitat Pompeu Fabra, Barcelona), *Basque traditional music through Catalan eyes: Reaction and nostalgia in Joan Mañé i Flaquer's El Oasis (1878–1880)*

Published between 1878 and 1880, *El Oasis: Viaje al país de los fueros* by the Catalan journalist and writer Joan Mañé i Flaquer (1823–1901) is one of the most interesting cultural, historical, political and ethnographic works about the Basque Country in the nineteenth century. Its inception was a result of several ideological and political factors related to the abolition of the old Basque liberties, *fueros*, in 1876, after the last Carlist War (1872–1876). Divided in three volumes, *El Oasis* is mainly a product of a subjective rather than a physical trip to the Basque provinces. Besides, it is a documental and visual miscellany that could perfectly fit in the pattern of travel literature, although it is highly biased by ideological judgments and historical claims for the reinstatement of the Basque *fueros*, in accordance with Mañé's conservative political and religious convictions. Nonetheless, *El Oasis* presents a highly rich iconographic corpus as it includes a variety of illustrations about Basque natural landscape and traditional customs, and among them, several images of local and typical dances, musicians and musical instruments. The ideological treatment of these illustrations is palpable as they belong to a heavily politicized textual discourse and to a long iconographic *fuerista* tradition.

Understanding the musical images in Mañé's *El Oasis* as icons or symbols imbued with *identitary* connotations, in this communication I will elaborate an iconologic study of the musical illustrations mentioned above. Its ideological implications will be highlighted and analyzed in order to explain the tensions aroused in the Basque and Catalan regional spheres in a crucial historical context concerning the nation-building process in Spain.

Asier Odriozola Otamendi has B.A. in Humanities from the Universidad de Deusto, Bilbao, M.A. in World History from the Universitat Pompeu Fabra, Barcelona, and he is currently completing his Ph.D. in Humanities with a thesis about Basque opera and its relationship with Spanish musical nationalism between 1880 and 1920. His research interests also include music criticism, political and ideological representations in music, and cultural transfers regarding Spanish and Basque music.

Sylvain Perrot (CNRS – UMR Archimède 7044, Strasbourg), *Iphigenia's mosaic in Ampurias and the reception of New Music in ancient Spain*

In 1849 archaeologists unearthed a mosaic panel (*emblema*) in a Roman *domus* of Ampurias. This unique piece of art from about first century BCE depicts Iphigenia's sacrifice before the Greek expedition to Troy and it may be a reproduction of a Hellenistic painting and an importation from Orient. Some elements belong to a theatrical performance, that's why it is usually interpreted as the reenactment of a tragedy, probably Euripides's *Iphigenia in Aulis*. I would like to give some other arguments to support this idea and also to give some new perspectives on the reception of the New Music (late fifth century BCE) in Greco-Roman Spain. First, a musical detail has been overlooked: on the top of a column, Apollo is standing with his lyre close to Diana. He is not usually depicted in this kind of representation, by contrary to his sister: therefore we should have a closer look at the musical culture of Ampurias, founded by Greeks in the Iberian territory. Much more, we have to consider other representations of this myth in Hellenistic and Roman art. The presence of musical instruments (aulos and kithara) is particularly well attested on Etruscan funerary urns (2nd–1st century BCE). Therefore, the question is why Euripides's musical drama became so popular in those times, as confirmed by epigraphical and papyrological evidence: one of Euripides's preserved scores is a chorus from this piece. All of those connected elements look like a puzzle where Ampurias's mosaic plays a decisive role. I would like to argue that musical elements in depictions of Iphigenia's sacrifice refer to the transmission of Euripides's innovative melodies all around the Mediterranean world and also reflects the adaptation of Greek dramatical repertoire to other Mediterranean cultures, especially Roman pantomime. In that, it is useful to consider a later mosaic from the villa La Olmeda, showing Achilles on Skyros Island and a trumpet player.

Sylvain Perrot is a former student of the Ecole Normale Supérieure (Paris) and a former scientific member of the Ecole française d'archéologie (Athens). He is currently teaching classics and ancient Greek history (University of Strasbourg). He is also a doctor in Greek archaeology (Ph.D. thesis: *Musics and musicians in Delphi, from archaic times to Late Antiquity*). His main interest is ancient Greek music and soundscapes, and their reception in modern times.

George Pioustin (Ambedkar University, Delhi), *Music iconography in the sacred art of the Syrian Christians of Malabar*

This paper focuses on the study of music iconography in the Christian sacred art of Kerala and thereby traces the history of musical traditions followed by the St. Thomas Christians a.k.a the Syrian Christians of this region.

The Syrian Christians are an indigenous community in the Indian state of Kerala. According to the Syrian church narrative, the Syrian Christians trace their origin to the apostolic work of St. Thomas in the first century C.E. The arrival of Vasco de Gama in 1498, along with the Portuguese missionaries, resulted in attempts to make the natives follow a unified Latin rite, which was to Europeanise the Malabar Christians. They introduced a Portuguese architectural style, with the wooden altars exhibiting colorful paintings and opulent carvings of angels playing European musical instruments and images of European saints. How has this influenced the liturgical music traditions – the Syriac chants, of the native Christians? How has this affected the oral traditions of the natives? How was music and image used as a tool to inflict the imperialist agenda?

In post-colonial India, coinciding with the Second Vatican Council, the Syrian Christian Church called for “inculturation”, as an act of going back to their roots. This vernacularization reflected in the sacred art also, bringing “indigenous” musical instruments into the iconography. The study of music iconography in Christian churches in India is important for historians of music in India, to understand the decline of Syriac chanting traditions in Kerala, to trace the route of Western instruments, which plays a major role in today’s Carnatic music and to understand the impact of colonialism on the indigenous communities.

George Pioustin completed his Masters in Performance Studies from School of Culture and Creative Expressions, Ambedkar University Delhi. At present, he is working on a research project “Recentring AfroAsia: Musical and Human Migrations” that is funded under a A.W. Mellon Foundation grant at Ambedkar University Delhi. Actively engaged with many cultural organizations, he is also a frequent contributor of articles on performance to leading national newspapers, such as *The Hindu*. A trained Carnatic vocalist, his research interests include Carnatic music, Christian performance traditions, ancient Indian Christianity, mercantile history and minority studies. George is also the recipient of the Sahapedia-UNESCO Fellowship, for 2017.

Ruth Piquer Sanclemente (Universidad Complutense de Madrid), *Symbolism, Orientalism and crossed identities: Musical iconography in Spain at the turn of the twentieth century*

Between the regency of Cristina de Habsburgo and the first years of the reign of Alfonso XIII at the end of the nineteenth century, Spain suffered economic, political and social difficulties that provoked deep intellectual and artistic responses. Painters interacted with the French and European symbolism in different ways and following different aesthetics (orientalism, regionalism, primitivism or aestheticism), reflecting on the problem of Spanish identity at the turn of twentieth century. Thus, topics specifically related to folklore and Spanish traditions (flamenco and cuplé) were common. Representations of singers, dancers, *tablaos*, *cafés* and musical parties in gardens and courtyards mainly enhanced the exotic and orientalist visions of Spain that European artists had projected, and created a special sense of cross-culturality. Musical instruments and practices are a meaningful aspect demonstrating aesthetic eclecticism and different identity values.

In this paper, I will analyze a representative display of these issues through the works of Julio Romero de Torres, Anselmo Miguel Nieto, Rodríguez Acosta, Francisco Masriera, Manuel Benedito, and Anglada Camarasa. I will take into account their literary, intellectual and philosophical environment, as well as their contact with musical practices. Their paintings, engravings and posters reflect how it was precisely the idea of Spain's own musical tradition that served painters to follow European currents of symbolism and to suggest the evasion of the social and political situation.

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Chris Price (Canterbury Christ Church University), *A wolf in the drawing-room: The Victorian relationship with the exotic*

The Castle of Andalusia (words by John O’Keefe, music by William Shield) made its first appearance on the London stage in 1782. It is a comic opera with the usual cast of doddery elders, winsome heroines, and hopeful suitors, along with a bunch of bungling Spanish bandits led by their Captain, the ludicrous Don Caesar. In this respect the piece played on tropes familiar to London audiences: the exoticism of the Iberian setting, and the incompetence of the rascally bandits, were two ingredients ensuring some guarantee of success and, to be sure, the piece enjoyed performances for the ensuing few decades – including one in 1840 by convicts on Norfolk Island in honor of Queen Victoria’s birthday. One song from the opera, *The Wolf*, enjoyed a popularity that far outstripped that of the show itself. The musicologist Derek B. Scot notes that this song “became a war horse of the Victorian drawing room.” But its appeal is puzzling: on the face of it, the lyrics strike at the heart of bourgeois prosperity, as the wicked Don Caesar threatens to invade the castle and strip it of its wealth, yet throughout the nineteenth century it was one of the half-dozen best-known bass songs in the drawing-room and concert-hall repertoire.

This paper will explore the possible reasons for the nineteenth-century popularity of this and other works, which may say something about the invention of the Victorian sense of social and national identity. It may have helped that such music offers tremendous possibilities for melodramatic performance – which will be attempted if there is a piano to hand – but in evoking the stereotypical imagery of foreign evildoers and tales of derring-do in exotic locations, such entertainments contribute to the cultural mythology of respectable Britons at a time when, despite outward appearances, their sense of social stability may have been less firm than they would have wished.

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Giuseppina Raggi (Centre of Social Studies of the University of Coimbra), *The early reception of Italian opera in Portugal: The role of the Vienna court's theatrical tradition and the first projects for Portuguese royal theaters* by Filippo Juvarra

In 1708, the royal marriages between the Archduke Charles of Austria with Elizabeth Christine of Brunswick-Wolfenbuttel and John V of Portugal with Maria Anna of Austria, Charles' sister, initiated a new era in the music making of the Iberian Peninsula. The Spanish music theater, which was also performed in Portugal, encountered (and, initially, crashed with) the Italian operatic music thanks to the Viennese Court's culture. The paper will analyze the Spanish and Portuguese dynamics in the courts of the King John V in Lisbon, and of the candidate to the Spanish throne Charles III of Austria in Barcelona. It will compare the long duration of the transcultural music exchanges promoted by the Queen of Portugal, and the intermittences of the opera's reception in Spanish. The goal is to rethink the dynamics of the Italian opera's reception in Iberian Peninsula, considering the cultural renewal implemented by Maria Anna of Austria as Queen of Portugal (1708–1750) and then queen mother (1750–1754).

The focus will be not only on the opera, but also on the *Neue und Curieuse Teatralische Tantz-Schul* by Gregorio Lambranzi (1716) and the impact of the teatralized dance and the commedia dell'arte in the Portuguese queen's court. The transcultural exchanges allowed the development of hybrid forms of music theater, through which the Italian operatic tradition not "replaced" *tout court* the Spanish music tradition, but progressively transformed the taste of Portuguese society. Thank to arrival of many Italian musicians and singers in 1719, the Italian operatic forms definitely conquered the Portuguese court. Five drawings of two projects for the Portuguese royal theaters can be attributed to Filippo Juvarra and dated in the early 1720s. The historical and political context justifies the newly proposed chronology, and takes in account the relationship between the courts of Lisbon and Turin and the project of marriage between the prince of Savoy and the John V's sister.

Thus, the paper demonstrates the central role of Portugal in the reception of the Italian opera in the Iberian Peninsula, thanks to the Habsburg's culture of Maria Anna of Austria. During the eighteenth century, Portugal became one of the European societies that more played and enjoyed music theater. The reason is also due to the specular action of Maria Anna's children: the Queen of Spain, Barbara of Braganza (1746–1759) and the King of Portugal, Joseph I (1750–1777). They implemented the cultural vision acquired during their youth at Lisbon royal court. A close relation linked the Portuguese musical dynamics and the policy promoted by the King Ferdinand VI and his wife Barbara. Portugal and Spain interacted at the time more than the scholarship has recognized, and the role of Portugal is still undervalued.

Giuseppina Raggi is researcher at the Centre for Social Studies of the University of Coimbra, Portugal. She has received her Ph.D. in 2005 at the University of Bologna and University of Lisbon. Her research interests focus on the artistic policies of Queen Maria Anna of Austria, the architectural projects for Lisbon by Filippo Juvarra, and the African agency in the art patronage in Portugal (18th century).

Pepe Rey (Independent scholar, Madrid), *Angel musicians in the doorway of the Barcelona Cathedral: A 15th-century project carried out in the 19th century*

In May of 1298 work began on the construction of the Barcelona cathedral, starting at the front of the projected church. The construction advanced slowly over the course of a century and by 1400 the walls were standing. In 1408 the cathedral chapter commissioned “mestre Carlí Galter” (Charles Gaultier), an artist from Rouen, with the project of the “portal major” (main doorway). It took the French master craftsman 52 days and required 12 parchments to complete the project’s design in full detail in a huge ink drawing over three meters in height. In the archivolt adorning the door he included 39 angel musicians. But the project couldn’t be carried out at that time and was shelved and put away in the archives. Instead, authorities decided to build a rough enclosing wall which, in spite of its provisional nature, remained in place for over four centuries.

At the beginning of the 19th century there was an increasingly strong feeling among the people of Barcelona that their cathedral needed a façade befitting the category and quality of the rest of the building. The forgotten project of *mestre Carlí* attracted renewed interest, especially when the general population became acquainted with it due to the publication of lithographic copies made with greater or lesser detail. The construction of the new cathedral façade began to seem a possibility thanks to the unwavering resolution of the banker Manuel Girona Arafel, who dedicated his energies and his fortune to the initiative. A number of prestigious Barcelona architects drew up projects, always keeping in mind for the main doorway the original idea of *mestre Carlí*. The process of selecting one from among these projects was long and complex because it took into account the opinions of the cathedral chapter as well as numerous cultural, citizens and professional bodies, and also prestigious personalities and the Real Academia de Bellas Artes de San Fernando. Finally, the Academia issued its report on March 30th, 1887, electing the project of Oriol Mestres, which was the one favored by the patron Manuel Girona.

The sculptor Juan Roig Soler was commissioned to sculpt 39 angels to adorn the archivolt, for which he took his inspiration fully from the old project of *mestre Carlí*. In his workshop eight workmen rapidly completed the commission. The doorway was finished on 12 February 1890, nearly five centuries after its having been designed by *mestre Carlí*.

This paper, prepared with the collaboration of Professor Eduardo Carrero (Universitat Autònoma de Barcelona), was made possible thanks to the detailed photographic study of the original parchment carried out in 1981 by Juan Dionisio Martín. The paper presents in detail the angel musicians painted by *mestre Carlí*, unknown before now in music research and studies, and to compare them with the sculptures from 1890 as they can be seen today.

Pepe Rey studied philosophy and the humanities at the Complutense University and musicology at the Conservatory of Madrid. In 1970 he cofounded the SEMA Group (Seminario de Estudios de la Música Antigua), which he directed and in which he played until 2000. From 1977 until 2007, Pepe Rey worked at Spain’s national classical music radio broadcaster, Radio Clásica (formerly Radio 2), as programmer, scriptwriter and producer. He is the author of many articles on historical aspects of music and music iconography. Although now retired, Pepe Rey is active on the internet, where he maintains the website veterodoxia.es.

Cristina Santarelli (Istituto per i Beni Musicali in Piemonte, Turin), *Realism and idealism in Juan Gris still-lives with musical instruments*

Considered the most “logical” of the analytical Cubists and at the same time the “purest” of the synthetic Cubists, the Spanish painter Juan Gris (1887–1927) cannot be contained in the restricted circle including Picasso, Braque and Léger: after his debut at the *Indépendants* in 1912, indeed, he became engaged with the group Section d’Or, created around Albert Gleizes, Jean Metzinger, Henri Le Fauconnier and the Duchamp brothers. The Bergsonian notion of unmesurable duration as the essence of being and Henri Poincaré mathematical thinking were the very basis of the argument developed by Gleizes and Metzinger in their tract *Du Cubisme*. Gris began to apply the techniques essential to this “rational” practice at the beginning of 1913. Bergson, Gleizes and Metzinger offer to him a starting-point by giving primacy to immediate experience (qualitative vision) in their profoundly subjective view of art. The paintings of the 1920s are metaphors swinging between spontaneous feeling and intellectual speculation, automatic drawing and calculated results. Despite his objectivity, Gris seems always pursue the *noumenon*, the Platonic ideal, that element “which we can neither define nor analyse, but of whose presence before our eyes we are conscious and which we call beauty” (Kahnweiler).

A number of painting realized by Gris between 1910 and 1926 include musical instruments and/or music sheets. Especially in 1913, the guitar and violin are a ubiquitous feature of painter’s still-lives: 20 out of the 33 canvases of this year involve music; the proportion is far fewer in 1914, when musical items are often supplanted by a range of everyday objects like books, fruits or newspapers. Throughout 1916–1917, the instruments return regularly, but always without any reference to a concrete performance: according to Plato’s theory of “shadows”, this choice can signify a refusal of the transient and the “real” for an expousal of the transcendent and the “ideal”; so, the object become a simple pretext for staging concepts such as “intuition” and “duration”. Some critics defined “polyphony” this kind of unity reached by the pursuit of an equilibrium, which clearly conforms to the notion of a more complex wholeness. However, considering the absolute lack of musical background in Gris’s education, we think that a strict comparison of painting’s separate components (form, colour and light) with the independently laid-outs parts united in a polyphonic setting would be inexact; if musical items plays apparently an important part in Gris’s still-lives, their role is not explicit or intentional, but absolutely interchangeable with that played by other elements.

Cristina Santarelli, formerly lecturer in Medieval and Renaissance Music at the Turin University (1998–2002), is now President of the Istituto per i Beni Musicali in Piemonte and responsible for its music-iconographical archive. Member of the IMS Study Group on Music Iconography in European Art and of the ICTM Study Group on the Iconography of the Performing Arts (vice-chair since 2014). She has been visiting lecturer at the Universidad Complutense, the University of Oviedo, the Universidade Nova of Lisbon, the Bibliothèque Nationale de France, and the Università “La Sapienza”. She is a member of the editorial board of the journal *Music in Art*. Her research is focused on twentieth-century visual art and on Savoy court.

Lorie Scott (American Geographical Society Library, University of Wisconsin-Milwaukee), *Eugene Harris's Flute Player*

Layerings of music, photography, and geography are at play in this analysis of Eugene Harris's *Flute Player* (Pisac, Peru, 1954). The photo's use within the 1955 *Family of Man* exhibition (Museum of Modern Art: Edward Steichen, curator) and record-breaking international tour, how it came to occupy its place of significance, and its place within the context of Eugene Harris's ethnographic photography will be discussed. Harris's *Flute Player* is a significant photo by a unique photographer within a historically significant exhibition.

The *Flute Player* served as *leitmotif*, sole recurring image, and last-minute replacement for wired sound/music across five appearances within *Family of Man*. The *Flute Player* was the only photo to be used more than once in an exhibition that explicitly intended not to highlight individual photographers. The image was the last photo added; he "held the show together" and functioned as a redemptive and cyclical element, taking roles of cupid, piper, ceremonial steward, leader of sound and play, and expositor of youthful joy amidst 500+ photographs. Steichen unintentionally (but perhaps with implicit awareness) drew from common cultural and literary archetypes of the flute. The *Flute Player* lent a quality of synesthetic sensory experience, despite never making a sound. Historical context will consider Cold War politics and U.S. government support for *Family of Man's* tour.

The *Flute Player* will be considered in relation to Harris's oeuvre and first career in Foreign Service, and will be presented as foreshadow of Harris's subsequent twenty-four year artistic career photographing cultural, human, and physical geography. Harris was once thought to have died during the 1954 trip to Peru, which yielded the photo; however, my research revealed that the *Flute Player* was not one of his last photos but rather one of his first. From a greater depth of field, the photo occupies an interesting point on the continuum of photographic history, connecting predecessor Werner Bischof and his famed *Flute Player* photo, the *Magnum School*, Steichen and his monumental MoMA exhibitions, Harris's career, and a subsequent humanistic impulse in vernacular photography of the next generation.

This presentation will include several images of other flutists that Harris captured during his travels. It results from fellowship research at the American Geographical Society Library, and affiliated research in the Museum of Modern Art Archives.

Lorie Scott is a research fellow with the American Geographical Society Library, University of Wisconsin-Milwaukee. As a Fulbright Specialist (American Studies), she received grants to Taiwan and the Dominican Republic. She holds Doctor of Musical Arts and Masters of Music degrees from the University of North Texas, and a Bachelor of Arts degree, summa cum laude, from Luther College.

Arabella Tenniswood-Harvey (University of Tasmania), *The enduring fascination of Lola Montez: 20th- and 21st-century interpretations of a 19th-century "Spanish" dancer*

In popular culture, the Irish-born "Spanish" dancer Lola Montez (1821–1861) is famous for her provocative stage performances, her affairs with high-profile and powerful men (such as King Ludwig I of Bavaria and Franz Liszt) and her fierce independence and resilience. She is celebrated as a *femme fatale*, whose life and appearance continues to provide abundant stimulus to musicians, film-makers, writers, directors and fashion designers.

A transcultural attitude shaped the construction and development of her theatrical persona: she built upon a borrowed Spanish identity (markers of which are clearly evident in visual records of the time) and drew upon her travels and life experiences to create the content of her stage performances. For instance, she began her Australian tour (1855–56) with a show entitled "Lola Montez of Bavaria".

This paper will explore the ways in which twentieth and twenty-first century re-imaginings of her story interpret this amalgam of transcultural markers and experiences, allowing creators from many different countries to present Lola Montez as a part of their own cultural heritage. For instance, the 1958 Australian musical *Lola Montez* (with music by Peter Stannard, lyrics by Peter Benjamin and book by Alan Burke), which is currently enjoying a come-back, and the 2013 song of the same name by Danish heavy metal band Volbeat, both draw upon an incident that occurred during the Australian goldrush – her public horsewhipping of the editor of the *Ballarat Times*; while the 1955 film *Lola Montés* by German-born director Max Ophüls tells the story of her famous affairs with European men. The American fashion designers Anna Sui (for the label of the same name) and Georgina Chapman (for the label Marchesa) have reinterpreted Montez in their 1997 and 2010–2011 collections respectively, with flamenco-style dresses, and markers of gothic fashion (such as black lace, velvet and fishnet) offering alternative visions.

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

Gen'ichi Tsuge (Tokyo University of the Arts 東京藝術大学), "*Correct delineations or chimerical forms*": *Visual representation of musical instruments in the Islamic treatises on music*

In the Islamic treatises on music, illustrative drawings are rather few. An exception is *Kanz al-tuḥaf*, a Persian treatise of the fourteenth century, which includes illustrations of the nine musical instruments ('ūd, ghichak, rubāb, mizmār, pīsha, chang, nuzha, qānūn and mughnī) together with their descriptions. However, the illustrations may appear to someone totally "chimerical." Henry George Farmer complained about them as follows:

Even in treatises on music, where one naturally expects to find correct delineations and complete details, the most chimerical forms are introduced and the most essential factors are omitted. In some manuscripts of the Persian *Kanz al-tuḥaf* (fourteenth century) almost every instrument is out of proportion whilst the strings are entirely omitted. (Farmer, 1939, 68)

Here Farmer refers to the two Persian manuscripts of *Kanz al-tuḥaf*, the India Office, no. 2763 (currently at the British Library, I.O. 2067), and the Cambridge, King's College, no. 211. The former (India Office Copy, "IOC" hereafter) is the oldest among the five extant copies of *Kanz al-tuḥaf*. It was copied on the first day of the eleventh month of the year 784 AH (=1383). The latter (Cambridge Copy, "CC" hereafter) appears to be a later calligraphic copy of the former. Both the copies bear the similar illustrations.

Farmer apparently preferred the illustrations of the instruments found in the British Museum copy ("BMC" hereafter). He quoted solely the illustrations from BMC, when he presented the *Kanz al-tuḥaf* in his publications (such as *Studies in Oriental Musical Instruments*, and *Islam: Die Musikgeschichte in Bildern*).

However, BMC is the most recent among the five extant copies. It was completed on the 12th of the seventh month of the year 1075 AH (=1665). This seventeenth-century copy (BMC, currently housed at the British Library, Or. 2361) bears different illustrations of the instruments from those in IOC and CC. In other words, in the process of copying the manuscript, incorrect delineations were introduced by the scribe (or painter). The musical instruments are drawn in the less "chimerical" forms on surface, but erroneously in detail.

I will argue about discrepancy between the illustrations of the musical instruments in the BMC and those in the earlier four copies of *Kanz al-tuḥaf*. I will also discuss issues how iconography can be deciphered by a viewer from another culture.

Gen'ichi Tsuge is a professor emeritus of Tokyo University of the Art (東京藝術大学). He graduated from Tokyo University of the Arts (1961). He pursued his post-graduate study in ethnomusicology in Japan, Iran and in the United States. He earned his Ph.D. at Wesleyan University and taught there as an assistant professor from 1974 to 1979. Upon returning to Japan in 1979, he was a professor of musicology at his alma mater. He served on the ICTM Executive Board (1989–2001), he was the inaugural vice-chair of this Study Group upon its establishment in 1985, and he represented ICTM on the editorial board of *Imago musicae* (1987–1992).