

Association Répertoire International d'Iconographie Musicale (RidIM)

19<sup>th</sup> International Conference

**Belonging and Detachment:  
Representing Musical Identity in Visual Culture**

University of Tasmania | Hobart (AU) | 13-15 November 2019



We would like to extend our deepest gratitude to the Graeme Wood Foundation for their generous donation to the 19<sup>th</sup> Conference of Association Répertoire International d'Iconographie Musicale (RIdIM) hosted at the University of Tasmania, Hobart.

## Graeme Wood

---

*f o u n d a t i o n*

### Cover Picture

Aedan Howlett, Detail from Portrait of Michael Kieran Harvey, 2011. Acrylic and aerosol paint on plywood, 244 x 122 cm. Private collection. Reproduced with permission of the artist.

ISBN: 978-3-033-06809-4

Association Répertoire International d'Iconographie Musicale (RIdIM)

19<sup>th</sup> International Conference

**Belonging and Detachment: Representing Musical Identity in Visual Culture**

University of Tasmania | Hobart (AU) | 13-15 November 2019

**Table of Contents**

Welcome Addresses	5
Programme Committee, Keynote Speakers	11
General Information	12
– Venue Address	
– Registration	
– Opening Ceremony	
– Closing Ceremony	
Social Programme	13
Map	14
Conference Programme	15
Abstracts and Biographies	27
– Keynotes	28
– Paper Presentations	31
Association RIdIM	75
– Database of Association RIdIM	77
– Editorial Center	78
– The Initiative Linking and Uniting Knowledge of Music, Dance and Theatre/Opera in Visual Culture	79
Picture Credits	80
Imprint	81





## Welcome Addresses

**Prof Dr Antonio Baldassarre**

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

Dear Delegates,

It is a great, and always very special, pleasure to welcome you to an International Conference of Association Répertoire International d'Iconographie Musicale (RIdIM), this year the nineteenth since the establishment of Association RIdIM in 1971. This year's meeting will address research related to visual topics of belonging and detachment as expressed in musical identities. I am emphasizing the plural taking into account that "identity" is not a fixed or stable concept but rather – as Judith Butler has convincingly explored through her seminal research – balanced only through the performative acts that attempt, wobbly, to stabilize them as intrinsic parts of human existence. Especially in our times that are shaped by social and political unrest and drastic changes in political scene, concepts of identity come under increasing pressure as much as questions of belonging and detachment become very virulent, and they all strongly penetrate into visual culture. This is to such an extent that pictures and images can no longer be underrated as illustrations or as residues that take up a complementary or corrective function with regard to other sources, particularly written source material, still the core corpus of research in the Humanities. The visual is a source of knowledge in its own right and needs to be treated adequately as an epistemological object.

As I write these lines, all over the world, people are struggling with identity, with being part of a community or a network, or are being pushed into forced exile. In this respect the conference will deal with anything other than abstract issues or even elitist questions only of specific concern within ivory-tower circles. On the contrary: in addition to the aforementioned struggles, take the recently launched artificial-intelligence powered website *This Person Does not Exist* ([www.thispersondoesnotexist.com](http://www.thispersondoesnotexist.com)) designed to call attention to the ever-increasing power of artificial intelligence to present as real, images that are completely artificial and to make visible the precarious and increasingly ephemeral status or nature of human identity by presenting us with images of people that have never existed but are created by an algorithm. What is the story behind these pictures? What do all the pictures that present real and artificially created people struggling with issues of belonging and detachment tell us? What purpose do these pictures serve? And "what do pictures really want?", to quote the title of a famous essay by W.J.T. Mitchell. Such questions are highly relevant in contemporary culture in which the visual plays an ever-increasing important role not only with respect to the shaping of societal and individual identities but also regarding their genesis.



I am very pleased that this year's international conference of Association RIdIM is taking place at the University of Tasmania in Hobart, surrounded by the stimulating energy of the recently established Australian Music and Art Research Group, Association RIdIM's hub, and the sparkling spirit of an inspiring region already addressing the issues of belonging and detachment that have so strongly upended politics all around the globe. The city of Hobart is a member of the Australian anti-racism campaign "Racism Stops with Me" and actively safeguards immigration rights and diversity thorough promotion of legislation that protects at risk groups. Since the highly influential transformation of the political agendas in the U.S. and much of Europe, the civil, liberal and open society and its achievements are severely challenged and again exposed to the danger of being obliterated.

Conferences of an international format and of the size of this event are the result of the support of so many. I would like to express my heartfelt gratitude to all who have committed an unquantifiable amount of time and energy to realise this conference. I am very grateful to Dr Arabella Tenniswood-Harvey, the chair of the local organisation team and the programme committee, for having worked with great enthusiasm and skill through the huge variety of required tasks. She deserves all possible praise – her commitment has been key to the realisation of this conference. I am particularly delighted that the honourable Elder Uncle Dougie Mansell will greet us to the country. I would also like to extend my thanks to Dr. Greg Lehman for accepting our invitation to deliver a keynote address, and to all members of the programme committee, including, in addition to Dr Tenniswood-Harvey, Prof Daniel Chua (The University of Hong Kong), Prof Alan Davison (The University of Technology Sydney), Prof Marita Fornaro Bordolli (Universidade de la República, Uruguay), Prof Richard Leppert (University of Minnesota), Prof Ian McLean (The University of Melbourne), Dr Sylvain Perrot (Centre National de la Recherche Scientifique, Université de Strasbourg), Dr Geoff Stahl (Victoria University of Wellington), and Prof Suzanne Wijsman (The University of Western Australia). Finally, the University of Tasmania deserves a special acknowledgement for generously making available wonderful and stunning space and unique facilities to conduct the conference over the next three days.

I wish you, dear Delegates, a very stimulating and productive conference in the City of Hobart, one of the greatest small cities on earth and considered as being one of Australia's most beautiful state capital cities. May this conference be the source of a huge portion of "food for thought."

Special and cordial greetings,

Prof Antonio Baldassarre

**Dr Arabella Tenniswood-Harvey**

Chair Local Organisation, University of Tasmania

Dear friends and colleagues,

Welcome to nipaluna/Hobart and what an honour it is for the University of Tasmania to host the 19<sup>th</sup> International Conference of Association RldIM.

When Antonio Baldassarre first extended the invitation two years ago, it seemed to me to be an almost insurmountable task. But with his generous insistence and help, and with the enthusiastic response and support of so many colleagues locally, nationally and internationally, here we are!

The themes of Belonging and Detachment, and the interplay between them, are profoundly significant to the location of this conference. I would personally like to thank the many members of the Aboriginal community who have helped us plan this conference: particularly Jodi Haines and Caroline Spotswood from the University's Riawunna Centre for Aboriginal Education. It is an honour for us to have well respected Elder Uncle Dougie Mansell for Welcoming us to lutruwita/Tasmania. Also, we are absolutely delighted that Greg Lehman has accepted our invitation to present a keynote address and extend our deepest gratitude to him.

Of course, we would not be here today without the dedicated work of the Programme Committee, which comprised colleagues old and new from Australia, France, Hong Kong, New Zealand, Switzerland, Uruguay, and the U.S.A. Bringing discipline expertise from areas as diverse as Indigenous Australian art, Classical Antiquity, Medieval Music and Popular Culture, the committee members responded with pleasure and enthusiasm to the highly diverse submissions. Such topical, historical and disciplinary range is characteristic of Association RldIM, an organisation that stimulates friendship and discourse between scholars from all over the world who would otherwise appear to have widely different interests.

By the time you read this I will be astonished – yet greatly relieved – to find that the day has actually arrived! The gradual organisation of the conference over the past two years has been an incredibly rewarding and enriching process, and I am look forward to meeting each and every delegate. I sincerely thank my colleagues within the School of Creative Arts and Media for their support and assistance in organising this conference, the students from the Conservatorium of Music who have volunteered their time and all of the performers in Thursday evening's concert. In addition to the financial support provided by the University, a very special acknowledgement must be made to Anna Cerneaz and the Graeme Wood Foundation – without their generous donation this event would not have been possible. Heartfelt thanks also to Aedan Howlett who, at extremely short notice, graciously granted us permission to use his vibrant work as a cover image.

And as for Antonio – Association RldIM's president since 2011 – believe me when I say that it would not be the same without him! He truly invests an enormous amount of personal time, effort and care into every aspect of organising each conference. And to top it all off, he generously accepted my invitation to present a keynote address! Please be sure to thank him for everything he does to keep Association RldIM so vibrant and relevant.

Dear delegates, it's an absolute pleasure to have you here, and no matter where you have travelled from, we recognise that getting to lutruwita/Tasmania requires that extra bit of effort! We hope that you will take the time to appreciate the natural beauty, history, cultural attractions and delicious food and wine that our island home offers. May the places you go and people you meet, whet your appetite to return.

With warm wishes for a wonderful conference,

Dr Arabella Tenniswood-Harvey









## **Programme Committee**

Dr Arabella Tenniswood-Harvey (chair), University of Tasmania (Australia)

Prof Antonio Baldassarre, Lucerne University of Applied Sciences and Arts (Switzerland)

Prof Daniel Chua, The University of Hong Kong (Hong Kong)

Prof Alan Davison, University of Technology Sydney (Australia)

Prof Marita Fornaro Bordolli, Universidad de la República, Montevideo (Uruguay)

Prof Richard Leppert, University of Minnesota (U.S.A.)

Prof Ian McLean, The University of Melbourne (Australia)

Dr Sylvain Perrot, Centre National de la Recherche Scientifique, Strasbourg (France)

Dr Geoff Stahl, Victoria University of Wellington (New Zealand)

Prof Suzanne Wijsman, The University of Western Australia (Australia)

## **Keynote Speakers**

Dr Greg Lehman, The University of Melbourne (Australia)

Prof Antonio Baldassarre, Lucerne University of Applied Sciences and Arts (Switzerland)

## General Information

### Venue Address

The Media School, School of Creative Arts and Media  
University of Tasmania, Salamanca Campus  
Level 1, 2 Salamanca Square, Battery Point, TAS 7004

### Registration / Welcome Desk

13 Nov 2019, 08:30-09:00am

### Opening Ceremony

13 Nov 2019, 09:00-10:00am

### Closing Ceremony

15 Nov 2019, 05:00-05:30pm,



## Social Programme – Concerts

13 Nov 2019, 05:30-07:00pm

### Opening Reception

Cafeteria, The Media School, School of Creative Arts and Media, University of Tasmania, Salamanca Campus

14 Nov 2019, 08:00pm

### Concert

Recital Hall, Conservatorium of Music,  
University of Tasmania, 5 Sandy Bay Road

### Programme

Richard Meale (1932-2009), *Coruscations* (1971)

Nigel Westlake (b.1958), *White Birds Fly Over the Valley of the Somme* (2018)

Graeme Koehne (b.1956), *Twilight Rain* (1979)

Helen Gifford (b.1935), *Celebrations of the Asparas* (2013) and *Parvarti* (2013)

Dominic Flynn (b.1997), *Torgo* (2019) (premiere)

Natalie Williams (b.1977), *Vignettes of Paul Klee* (2010)

Michael Kieran Harvey (b.1961), *Kazohinia* (1998/2017 rev)

### Performers

John Addison, cello; Angus Deeth, clarinet;  
Damian MacDonald, piccolo;  
Alistair Dobson, Thomas McGee, saxophones;  
Gabrielle Cayoun, Ansel Luk, Michael Kieran Harvey,  
Arabella Teniswood-Harvey, piano and keyboards;  
Ben Cannings, bass guitar, guitar

15 Nov 2019, 06:00-09:00pm

### Closing Reception (for registered delegates only)

Bus-Transfer (TBA) to Waterworks Reserve





Conservatorium of Music



The Media School,  
Salamanca Place

## Conference Programme

Association Répertoire International d'Iconographie Musicale (RidIM)

19<sup>th</sup> International Conference

### **Belonging and Detachment: Representing Musical Identity in Visual Culture**

The Media School, School of Creative Arts and Media

University of Tasmania, Salamanca Campus



**RidIM**

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



**UNIVERSITY of  
TASMANIA**  
AUSTRALIA

**Wednesday, 13 Nov 2019**

8:30-9:00am      **Registration** (Reception)

9:00am            **Opening Reception** (206 Lecture Room)

**Welcome to Country**

Uncle Dougie Mansell

**Welcome Addresses**

Prof Rufus Black

Vice-Chancellor University of Tasmania

Prof Antonio Baldassarre

President Association RldIM

10:00-10:45am    **Keynote Lecture 1** (206 Lecture Room)

Greg Lehman

The University of Melbourne

*A Detached History: Overcoming the Colonial Trauma of Van Diemen's Land*

10:45-11:15am    Coffee Break



**Wednesday, 13 Nov 2019**

11:15am-12:45pm **Session 1** (206 Lecture Room)

**Place and Identity**

Chair: Antonio Baldassarre

Sylvain Perrot

Centre National de la Recherche Scientifique, Strasbourg

*The Musical Identity of Ancient Greek City-States According to Numismatics*

Johanna Selleck

The University of Melbourne

*From Sterling to Currency: Representing Identity in Colonial Australia through Music Reviews and Cartoons*

Arabella Teniswood-Harvey

University of Tasmania

*Centred on the Periphery: The Development of an Australian Musical Avant-Garde in the 1960s*

12:45-2:00pm

Lunch Break

2:00-3:30pm **Session 2** (206 Lecture Room)

**Patriotism, Exoticism, and Negotiating Occupation**

Chair: Maurice B. Wheeler

Sam Girling

University of Auckland

*"The awesome Ottoman military machine": Changing Representations of Janissary Bands in Seventeenth- and Eighteenth-Century Europe*

Emma McIntosh

University of Washington

*Picturing the Songs of the War: Homer's Print, National Identity, and Musical Gallantry*

Fumito Shirai

Nagoya University for Foreign Studies

*Politics of Melody: Representation of Post-War Occupied Okinawa in Toru Takemitsu's Film Music*

**Wednesday, 13 Nov 2019**

3:30-4:00pm

Coffee Break

**Session 3** (205 Seminar Room)

4:00-5:30pm

**Visualizing Religious Identity**

Chair: Jane Hardie

Denis Collins

The University of Queensland

*Canonical Techniques and Liturgical Spectacle in the Late Medieval and Early Modern Polyphonic Mass*

Suzanne Wijsman

The University of Western Australia

*Musicians and Wild Men: Signs of Identity in a 15<sup>th</sup>-Century Hebrew Illuminated Prayer Book*

Christopher Price

Canterbury Christ Church University

*Recruiting Tradition: Cathedral Choirs and the Heritage Industry*

**Session 4** (206 Lecture Room)

**Visual Culture and Musical Processes**

Chair: Milos Zatkalik

Jason Stoessel

University of New England

*Musical Canons in the Visual Culture of Early 17<sup>th</sup>-Century Rome: From Domenico Passignano to Johannes Paul Schor*

Ruth Skilbeck

University of Technology Sydney

*The Art of Fugue Fiction as Representation of Loss and Transformation of the Subject/Self in an Art Novel and an Artist's Book, in Social and Cultural Contexts*

Gergana Yildiz

The University of Tasmania

*Developing National Musical Identity in Turkey: İlhan Baran's Piano Cycles "Three Abstract Dances" and "Three Bagatelles" as a Blend of Eastern Music and Western Visual Art*

5:30-7:00pm

**Opening Reception** (Student Cafeteria)



**Thursday, 14 Nov 2019**

- 9:00-9:45am      **Keynote Lecture 2** (206 Lecture Room)  
Antonio Baldassarre  
Lucerne University of Applied Sciences and Arts  
*Navigating the Maze: Challenges to Current Music Iconography Research*
- 9:45-10:15am      Coffee Break
- 10:15-11:45am      **Session 5** (206 Lecture Room)  
**Exploring Identity through Popular Culture**  
Chair: Arabella Tenniswood-Harvey
- Ian Chapman  
University of Otago  
*David Bowie: The ART of Being Different*
- Tara Heffernan  
The University of Melbourne  
*Rapping Rapping Rapping etc etc etc: Humour, Irony, Complicity and the Second-Generation Migrant Experience in Das Racist*
- Benjamin Hillier  
University of Tasmania  
*"Austral Aliens": Australian Identity as Expressed Through Visual Paratexts in Australian Extreme Metal*
- 11:45am-1:00pm      Lunch Break

**Thursday, 14 Nov 2019**

1:00-2:30pm

**Session 6** (205 Seminar Room)

**Scores and Collections**

Chair: Anne Gérard-Austin

Jane Hardie

The University of Sydney

*Can the Pictures Tell the Story?*

Carina Nandlal & Thalia Laughlin

The University of Melbourne

*Louise Hanson Dyer and Rose Adler:  
Scores by Design*

**Session 7** (206 Lecture Room)

**Meta-discourses**

Chair: Ian Chapman

Sheridan Palmer & David Harley

The University of Melbourne

*Split Spectrum: Visual Artists and  
the Prism of Music*

Milos Zatkalik

University of Arts in Belgrade

*Sound, Image, Word and  
the Psychoanalytically Informed  
Analysis of the Arts*

Jocelyn Wolfe

Griffith University

Bruce Wolfe

University of Queensland

*Music in Architecture:  
Lest We Forget*

2:30-3:00pm

Coffee Break

**Thursday, 14 Nov 2019**

3:00-4:30pm

**Session 8** (206 Lecture Room)

**Indigenous Representations in Visual and Musical Culture**

Chair: Sylvain Perrot

Camilo Vaughan

Conservatorio del Tolima

*Indigenism in Art Music and Visual Arts through the Republica Liberal Period (1930-1946) in Colombia: A Link Made by the Media*

Johnny Milner

Independent Scholar

*Cultural Policy and Musical Representation in Contemporary Australian Indigenous Cinema*

Roslyn Dunlop

Independent Scholar

*The Essence of Place: Three Multimedia Compositions for Bass Clarinet which explore the Connections between Place and Identity by Combining Visual and Sound Worlds*

4:30-6:00pm

**Session 9** (206 Lecture Room)

**Film Viewing**

Frances Butler

Gap in the Fence

*A Tasmanian Requiem*

8:00pm

**Concert** (Conservatorium Recital Hall)

**Friday, 15 Nov 2019**

9:00-10:30am **Session 10** (206 Lecture Room)

**Detachment and Diaspora**

Chair: Suzanne Wijsman

**Anne Gérard-Austin**

The University of Sydney, Art Gallery of New South Wales

*Music and the Art of Rupert Bunny*

**Guiselle Starink-Martha**

University of Amsterdam

*Other and the Same: Musical Depictions of Cosmopolitanism and Partiality in a Globalized, Postcolonial Context*

**Michael Christoforidis**

The University of Melbourne

*Visions of the BMG (Banjo/Mandolin/Guitar) movement in 1890s Australia*

10:30-11:00am Coffee Break

11:00am-12:30pm **Session 11** (206 Lecture Room)

**Visual Culture and Gender Constructions**

Chair: Guiselle Starink-Martha

**Christine Fischer**

Lucerne University of Applied Sciences and Arts

*Performing the Power of Voice: Pauline Viardot as Sapho (Paris, 1851)*

**Xian He**

Sichuan Conservatory of Music

*Femme Fatales as Empowered Women in Lady Gaga's Music Video Telephone*

**Jonathan Paget**

Edith Cowan University

*Gendered Tropes and Salon Culture in La guitaromanie by Charles de Marescot (c. 1820)*

12:30-1:30pm Lunch Break

**Friday, 15 Nov 2019**

1:30-3:00pm

**Session 12** (206 Lecture Room)

**Identity Concerns on Stage**

Chair: Denis Collins

Rachel E. Coombes

University of Oxford

*Maurice Denis's L'Histoire de la Musique: Allegorizing cultural tradition in early 20<sup>th</sup>-Century France*

Nena Beretin

Phoenix Theatre, NSW Australia

*The impact of issues that question the human condition within social, ideological and political parameters in Luciano Berio's early azioni musicali*

Ian L. Parsons

Monash University

*Seeing the Unseeable Light: How Stockhausen's opera cycle LICHT expresses his belonging and detachment as composer and man*

3:00-3:30pm

Coffee Break



In response to the conference theme, Arabella Tenniswood-Harvey has curated a concert of Australian instrumental music that reflects the diversity of influences on Australia's musical landscape. With the help of staff and students of the Tasmanian Conservatorium, the audience will experience a wide range of Australian musical expression: from the sublime solo cello music of Westlake to the modernism of Meale's *Coruscations* and Flynn's *Torgo*, from the visual art references of Williams' *Vignettes of Paul Klee* to the Indian inspired solo clarinet music of Gifford, and from the sensuality of Koehne's *Twilight Rain* to the electro-acoustic dystopia of Harvey's *Kazohinia*. Does this music represent belonging or detachment? It's for the listener to decide!



**Friday, 15 Nov 2019**

3:30-5:00pm

**Session 13** (206 Lecture Room)

**Socio-Cultural Concerns on Stage**

Chair: Christine Fischer

Elizabeth Kertesz

The University of Melbourne

*Representing Spanish Dance in Productions of Bizet's Carmen (1875-1905)*

Carina Nandlal

The University of Melbourne

*Picasso and Parade's Managers: Sound in Design*

Maurice B. Wheeler

University of North Texas

*From Cotton Field to Concert Stage: African American Singers' Journey  
Toward Parity*

5:00-5:30pm

**Closing Ceremony** (206 Lecture Room)

6:00-9:00pm

**Closing Reception (for registered delegates only)**



Don't ever  
let them get you!



GEORGE DREYFUS



Abstracts and Biographies



## Keynote Addresses

Greg Lehman

The University of Melbourne

### *A Detached History: Overcoming the Colonial Trauma of Van Diemen's Land*

The impact of British Invasion in Van Diemen's Land was, in many ways, not unique. However, the intensity of frontier conflict on the island, and the widespread and indiscriminate killing of Aboriginal people in order to make way for British settlers led the Colonial Office to warn the colony's governor that he risked "an indelible stain" on the empire's character. This stain has soaked deep into the grain of what many call the "Tasmanian Gothic," and continues to inflect our efforts to find a clear-eyed view of Australian history.

Attempts to seek redemption through memorial were first made via the visual arts in the early 1830s and have more recently found a range of musical expression. Greg Lehman's writing and curatorial practice has sought to draw the trauma of Tasmanian Aboriginal people into critical relief through collaboration on a number of recent major projects. In this presentation, Greg will discuss the role landscape painting and portraiture have played in memorial, and describe the recent creation of the oratorio *A Tasmanian Requiem* as part of an ongoing quest to find creative responses to events that continue to haunt Australia's consciousness and its relationship with ideas of origin and place.

**Greg Lehman** is a well-known Tasmanian artist, curator, essayist, poet and commentator on history, identity and place. Descended from the Trawulwuy people of north east Tasmania, Greg has an intimate relationship with the island's Indigenous culture and his creative works explore the impact of colonisation on Tasmania's social fabric. His research on the visual history of Aboriginal Tasmania has included a Masters in Art History at the University of Oxford and a PhD at the University of Tasmania. Greg was a foundation member of the National Museum of Australia's Indigenous Reference Group, and is Indigenous Advisor to the Museum of Old and New Art (MONA) in Hobart. Together with Tim Bonyhady, he recently co-curated *The National Picture: The Art of Tasmania's Black War*, a major touring exhibition on the work of Benjamin Duterrau and other Tasmanian colonial artists that opened at the National Gallery of Australia in 2018. Greg was awarded a McKenzie Fellowship at the University of Melbourne in 2018 to continue his research on relationships between art and conceptions of contemporary Indigenous culture.

---



**Antonio Baldassarre**

Lucerne University of Applied Sciences and Arts

***Navigating the Maze: Challenges to Current Music Iconography Research***

Current music iconography research is challenged by a highly disparate spectrum of theoretical and methodological beliefs of which some are even opposing each other. This spectrum includes neo-Panofskyian concepts, anthropological approaches that are founded upon a strong reliance on the nature and function of human sight, and key beliefs of post-structuralism according to which the main purpose of the picture is “to be silent.” Moreover, recent research in visual culture and visual history has added further methodological challenges. The paper aims to make a contribution to the conference’s topic by discussing the challenges that are arising from the current highly disparate methodological and theoretical environments, as well as the epistemological benefit(s) of music iconography research for the investigation of issues concerned with musical identity in visual culture.

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

---



## Paper Presentations

Nena A. Beretin

Phoenix Theatre, NSW Australia

### *The Impact of Issues that Question the Human Condition Within Social, Ideological and Political Parameters in Luciano Berio's Early azioni musicali (musical theatre)*

During the early-mid twentieth century, Luciano Berio (1925-2003) like many radical artists within the performing, literary and visual arts began to experiment with new ways of politicising to the audience and expressing their disenchantment with the status quo. Non-mainstream groups often stem from a particular cultural, linguistic or political situation and, by staging alternatives, provide a challenge to the paradigms of Western hegemonic culture. These groups reacted against the social and cultural repression perpetrated by fascist, authoritarian and dictatorial regimes. Non-mainstream theatre therefore helped to open new cultural dialogues between the margins and the mainstream.

During the modernist period, opera also, underwent a transformation from what had become, by the early twentieth century, clichéd melodramas to works that tackled issues that question the human condition within social, ideological and political parameters. This paper explores how Berio, together with fellow Italian Avant-garde writers including Umberto Eco, Italo Calvino and Edoardo Sanguineti, sought to break away from the traditional operatic culture and conventions of the nineteenth and twentieth centuries.

I argue that Berio's early works were influenced by experimental theatre and dance as well as by social and political conditions in the 1960s of the Western world. The works I discuss include *Allez Hop* (1952-1959); *Passaggio* (1961-1962); *Traces* (1963) and *Esposizione* (1963). These works and, indeed, all of Berio's *azioni musicali* echo the epic theatre form of Bertolt Brecht (1898-1956). Another area of discussion relates to the critical reception and the audience reactions to these works. In most cases, critics do not acknowledge or reference epic theatre form; this absence intimates that few music reviewers were familiar with new theatre practices of the day.

Dr Nena Beretin is Artistic Director of Phoenix, Sydney, Australia. The theatre is funded by philanthropist Judith Neilson AM to nurture, develop and showcase talent across the performing arts. Nena's focus is on programming works by little known composers as well as contemporary new music in a broad range of genres. She holds a Master of Music (Musicology) and a PhD (Musicology) from The Conservatorium of Sydney (University of Sydney) and the University of New England, Australia respectively. As a classical guitarist, Nena performs with the Pushkin Trio and she is a regular broadcaster of classical music at Sydney's Fine Music 102.5 radio station.

## **Frances Butler**

Independent Producer

### ***A Tasmanian Requiem***

*A Tasmanian Requiem* is an oratorio for voice, brass and percussion in nine movements. The Requiem acknowledges the horror of invasion and the intergenerational trauma stemming from the colonisation of lutruwita/Tasmania. It premiered at the Theatre Royal, Hobart in April 2018.

**Frances Butler** (aka Gap in The Fence) – is an independent producer specialising in interdisciplinary collaborations. She is also the Artistic Director and Chief Executive Officer of the Glenorchy Art & Sculpture Park (GASPI!). With over 25 years experience working within non-profit and government arts sectors – in management, project and production roles across NSW, Victoria and Tasmania – Frances' varied creative work has encompassed visual and craft arts, design, performance, music, screen and writing.

As a writer Frances has contributed articles to national publications ranging thematically from graffiti in Western Sydney to Tasmanian woodturning, and led international research into the work of the colonial artist, John Glover (1767-1849), for the Tasmanian Museum & Art Gallery's nationally touring exhibition, *John Glover and the Colonial Picturesque*.

Gap In The Fence's first production *A Tasmanian Requiem* premiered at the Theatre Royal, Hobart in April 2018 and is now being developed for national tour in collaboration with the Tasmanian Symphony Orchestra. As well as producing, Frances is credited as a co-writer, stage designer and director. Frances recently curated a survey exhibition of the lengthy three-dimensional career of senior Tasmanian artist Irene Briant at the Long Gallery, Salamanca Arts Centre (11 Jan-3 Feb 2019).

Ian Chapman  
University of Otago

*David Bowie: The ART of Being Different*

One of the primary thematic concerns visited time and again throughout the full and lengthy expanse of David Bowie's career was the plight of "the other"; the alienated, estranged, marginalised and ostracised. This concern was critiqued within a myriad of categories that at various times included race, gender, age, sexuality, politics, religion, and any deviation from the supposed physiological and psychological "norms" of society. In his work Bowie frequently placed himself as "the other" within scenarios that found him ranging from strongly defiant and proud-to-be-different, through to damagingly withdrawn and troubled. In his carefully constructed depictions of such otherness on his album covers, rock music's most groundbreakingly visual performer and self-styled "freak" borrowed deeply from art history and wider historic and contemporary visual culture in order to communicate his message.

This paper will highlight prime examples of otherness within a selection of Bowie's album covers, discerning their differing natures, highlighting precursors and influences, and, where appropriate, aligning the visual imagery to the recorded product contained within; in Bowie's own words, the "Sound and Vision." In addition, the likely and yet seldom considered initial motivation and childhood experiences that gave rise to the artist's lifelong interest in otherness will be outlined and critiqued.

**Dr Ian Chapman** is a Senior Lecturer in Music in the School of Performing Arts at The University of Otago, Dunedin, New Zealand, and currently Convener of the Contemporary Music degree programme. In addition to his Masters and PhD theses – the latter of which was an iconographical study of David Bowie's album covers – two of his nine books (authored, edited or co-edited) have also been on the artist, along with chapters in other edited collections published by Bloomsbury and Routledge. Also a performer, Dr Chapman regularly presents Bowie's works in concert with his Cosmic Jive Quartet, an ensemble consisting of piano, upright bass and violin. David Bowie's career-long championing of "the other" through his songs, artwork, costuming, stagecraft, movies, etc, also feature in Chapman's motivational talks to schools, community groups and other forums under the wider umbrella of healing and empowerment through participation and engagement with the arts.

---



**Michael Christoforidis**  
University of Melbourne

***Visions of the BMG (Banjo/Mandolin/Guitar) Movement in 1890s Australia***

A major catalyst for the resurgence of the guitar and other plucked instruments in the late nineteenth century was the sensational international success of touring groups of serenading Spanish students, known as *estudiantinas*. Starting in the late 1870s, *estudiantinas* set the stage for the popularity of mandolin and guitar orchestras throughout Europe and the Americas. They also gave rise to the Banjo Mandolin and Guitar (BMG) movement in the USA, an amateur music-making phenomenon that spread throughout much of the English-speaking world. This paper explores the iconography of the BMG movement in the southern states of Australia in the 1890s and the early years of the twentieth century, focusing on paintings, photographs, caricatures and sheet music covers. While these sources provide insights into the performance styles and social contexts associated with the BMG movement, they also shed light on aspects of identity. In particular, they can contribute to our understanding of issues of globalisation, gender, migration and race in the period leading up to Federation. The sources drawn on in this paper include the paintings of Tom Roberts, the caricatures of Thomas Midwood, as well as photographs and scores from the National Library of Australia, State Library of Victoria and University of Melbourne archives.

**Dr Michael Christoforidis** lectures in Musicology at the Melbourne Conservatorium of Music (University of Melbourne). He has published extensively on Spanish music, dance and the guitar, including recent monographs on *Manuel de Falla and Visions of Spain* (Routledge, 2017) and *Carmen and the Staging of Spain* (OUP, 2018, with Liz Kertesz).

---

Denis Collins

The University of Queensland

*Canonic Techniques and Liturgical Spectacle in the Late Medieval and Early Modern Polyphonic Mass*

Two manuscripts from the Sistine Chapel contain the Agnus Dei of Josquin Des Prez's *Missa L'homme armé super voces musicales* decorated with historiated initials showing an Armed Man slaying Satan in the form of a dragon. This celebration of the Armed Man's victory foregrounds the authority of a late medieval militant church against near-contemporary events such as the Fall of Constantinople. Despite uncertain origins, the Armed Man was given a secular melody that was adopted by composers as a cantus firmus in numerous *L'homme armé* Mass settings, thereby reflecting the church's ability to transform and sanctify any object into an article of Christian faith. The role of music in this process is particularly evident in how it can convey multiple layers of meaning through different contrapuntal transformations. This presentation will assess how canonic techniques functioned in the celebration of the Mass as the site for the symbolic expression of liturgical drama and devotional practices. While Ockeghem's *Missa Prolationum* evidences a concern for the spectacle of the late medieval high mass and its culmination in the consecration of the Eucharist in the Sanctus, later composers such as Josquin, following precedents in Du Fay's music, used canon to underline the liturgical symbolism of the *Agnus Dei*. This symbolism drew upon rich traditions in the visual arts of the Warrior Lamb and Christ's recursive journey between heaven and earth. Trinitarian doctrine was also symbolized through ingenious manipulations of mensural music notation. Consideration of these various processes helps in situating the sense of belonging that musicians shared with visual artists to a cultural community in the service of an omnipotent and triumphant church.

Denis Collins studied music at University College Dublin and was a Fulbright Scholar at Stanford University, where he received a PhD degree in musicology. He is currently Associate Professor at the University of Queensland. His research interests lie principally in the history of counterpoint and canon from the late middle ages to c. 1750. He has been a Chief Investigator for two Discovery Projects awarded by the Australian Research Council that have focussed on canonic techniques from the late Middle Ages to the early seventeenth century. He was also an Associate Investigator at the ARC's Centre of Excellence for the History of Emotions, 1100–1800. His recent and forthcoming articles are in *Acta Musicologica*, *Music Analysis*, *Musica Disciplina*, *Music Theory Online*, *Musicology Australia* and in several edited volumes of essays. Together with Jason Stoessel, he has established the *Canons Database* (<https://www.canons.org.au>).



Rachel E. Coombes

University of Oxford

***Maurice Denis's L'Histoire de la Musique: Allegorizing Cultural Tradition in Early 20<sup>th</sup>-Century France***

The French painter Maurice Denis's (1870-1943) iconographically complex ceiling decoration *L'Histoire de la Musique*, installed in Paris's Théâtre des Champs-Élysées in 1913 (and still in situ today), is a work of notable cultural significance which has been marginalised in art historical narratives of the early 20<sup>th</sup> century which tend to privilege self-conscious experimentation and the movement towards "abstraction." Yet the importance of Denis's decorative allegory should be acknowledged as an instantiation of a particular cultural impulse in France that prospered during the first few decades of the twentieth century. This impulse, which united Denis with some of France's most prominent composers of the time, might be defined as the quest for a legitimate French cultural tradition based on a unification of Greco-Latin heritage and the country's Catholic identity. The iconographical programme of *The History of Music* – which was heavily informed by Denis's musicological discussions with the composer and Schola Cantorum founder Vincent d'Indy – clearly supports such a cultural model. The concluding panel in the series, *Lyric Drama*, however, pays pictorial homage to Richard Wagner's *Parsifal* as the summation of music history. This paper will focus on the extent to which the cult of *wagnérisme*, so important to *fin-de-siècle* Symbolism in the visual arts, still held influence within the rapidly changing cultural conditions of the early 20<sup>th</sup> century. In what ways was the German composer's legacy embraced by those French artists and musicians concerned with a quintessentially "French" cultural identity? By focusing on *L'Histoire de la Musique* (installed, after all, within a setting intended for the communal appreciation of the arts), I hope to show how the alliance of art forms could help strengthen artistic "belonging" and self-definition during a climate of heightened political and social divergence in France.

Rachel Coombes is a doctoral candidate at the University of Oxford, where she is undertaking research on the decorative work of the painter Maurice Denis (1870-1943). She has an undergraduate degree in Music from the University of Oxford, and an MA in History of Art from the University of Birmingham, funded by the Arts and Humanities Research Council. Before resuming her academic studies in 2018 she pursued work in journalism and public relations at the Barbican Centre in London.

**Roslyn Dunlop**

Independent Scholar

***The Essence of Place: Three Multimedia Compositions for Bass Clarinet which Explore the Connections between Place and Identity by Combining Visual and Sound Worlds***

The affirmation of place is of primal importance to most human beings and a sense of belonging. Whether place be tangible or intangible, such as; a place to live, a place to come from, or, a place to go to, or, a place of the heart. A place may be somewhere go to for refuge or solace, or, a place to call home. This place may be corporeal or incorporeal. For some the place identified with no longer exists, or, only fragments of it remain, consequently the quintessence of that place is kept within the souls of those who identify with it. Music has the ability to express sentiment in a unique way appealing to the inner being of its listeners. This paper looks at three compositions for bass clarinet and whether combining music and art conveys the creator's message more convincingly.

Tangible place for ancestral indigenous Australians was transient, for their descendants these places are now often very different. The contemporary inhabitants of these places are strangers to the spirits of those ancestors of long ago. Felicity Wilcox's composition *Yurabirong* – [people of this place] pays homage to the original owners of the land inhabited by the Gadigal people. Visual Images were taken from the few remaining bush habitat areas of Gadigal land.

For centuries people have been forced from their homelands through conflict and occupation. Martin Wesley-Smith's audio-visual compositions deliver powerful messages of human rights abuses such as his piece *Papua Merdeka*. The consequences forced migrations have been devastating for many communities, and Margery Smith's composition *Humanity Washed Ashore* (2016) takes its subject from the three-year-old Aylan Kurdi washed up on a beach in Turkey. A safe place eluded this child as it has done for many others forced to migrate. The music is combined with the visuals from the sculpture *Paradise*, a memorial to those who lost their lives fleeing war and oppression for a safe haven created by the artists Nathalie Hartog-Gautier & Penelope Lee.

**Roslyn Dunlop** is a clarinetist and advocate of new music for clarinet by Australian composers. She recently recorded Martin Wesley-Smith's six multimedia compositions with clarinet/bass clarinet for imminent publication. Ros's numerous solo CDs have received International acclaim. She has performed recitals and in festivals in many parts of the world. She is a founding member of the chamber trio *Charisma* who have performed and commissioned given many first performances of works for clarinet, cello and piano. With Composer Martin Wesley-Smith she has performed concerts in the UK, throughout the USA, New Zealand, Europe, Hong Kong. One of the more unusual concert tours took them to East Timor in 2002. Subsequent to this tour, Ros researched and documented traditional music of East Timor from 2003 to 2016 and it became the subject of her doctoral thesis. She also published an award winning book *Sounds of the Soul*. Ros was on at the Sydney Conservatorium of Music for 24 years teaching clarinet.

**Christine Fischer**

Hochschule Luzern – Musik

***Performing the Power of Voice: Pauline Viardot as Sapho (Paris, 1851)***

Taking stage views as well as score and libretto of the first production of *Sapho* by Charles Gounod as points of departure, this paper explores into the construction of performative identities by and for the internationally renowned opera singer Pauline Viardot.

Not at least due to the failure of its first performance, young Gounod's first opera *Sapho* has not received intense scholarly attention – though the circumstances of its formation are well explored: Viardot opened the doors to the world of opera for the young composer by linking her appearances at the Paris Opéra to an opera-contract for Gounod. The blackmailing tactics were successful and the composer's letters following his assignment document a phase of intense collaboration between singer and composer up to the first performance.

By arguing that creation process and performances of the opera in 1851 were conceptualized by Viardot as bodily, visual and musical representation of the power of voice (by her and her performance), the paper lays academic foundations for the examinations of Viardot's performative identities. It explores the ways in which artistic conceptions of creation and affective power, gender roles and national identities merged into the role of Sapho with visual and musical traits the singer later reinterpreted in her famous appearances as Orphée in Hector Berlioz's adaption of Christoph Willibald Gluck's opera for Paris in 1859.

**Christine Fischer** is Senior Research Associate at the School of Music of Lucerne University of Applied Sciences and Arts. She studied musicology, Italian literature and history of art at Ludwig-Maximilians-Universität Munich and the University of California at Los Angeles. In 2004 she earned her PhD with a thesis on Maria Antonia Walpurgis at the University of Bern and held an assistant professorship of the Swiss National Sciences Foundation at the Schola Cantorum Basiliensis from 2007-2013. From 2013 to 2019 she served as co-president of ForumMusikDiversität.

---

**Anne Gérard-Austin**

University of Sydney & Art Gallery of New South Wales, Sydney

***Music and the Art of Rupert Bunny***

Among Australian's expatriate artists, Rupert Bunny is one of the greatest painters, who achieved immense reputation and success in Europe, having brilliantly captured the sprit and élan of fin-de-siècle and early twentieth-century Paris. Equally characteristic of the artist was his perpetual and lifelong preoccupation for music. At the core of his life and career was indeed the immensely significant role that music played. Bunny painted numerous portraits and ladies at leisure, mythological and biblical works, which all had intimate musical connections.

Born in Melbourne, Bunny received his general education in Australia, Germany and Switzerland. His development as a musical aesthete was initially a case of natural talent encouraged by his mother, who was a gifted musician. After attending Melbourne's National Gallery School, Bunny studied briefly in London before moving to Paris, where he studied for several years under Jean-Paul Laurens. Although he travelled frequently in Europe during the Belle Époque, Bunny lived mainly in Paris or provincial France, where his work was generously recognized and rewarded by the French State. After 1910, he was greatly influenced by the Ballets Russes. After returning permanently to Australia in 1933, he continued to paint and wrote music – songs, fugues, ballets – until his last years.

This paper will follow chronologically, Bunny's long and perpetual engagement with music and reveal the rich spirit of musicality in his oeuvre as well as explore the diverse musical influences and interconnections the artist encountered in Europe. Bunny was very much a painter of his period as music-painting analogies flourished with the nineteenth-century romantics and symbolists in Europe and in early twentieth-century painting and art theory.

**Dr Anne Gérard-Austin** is Assistant Curator, International Art at the Art Gallery of New South Wales, Sydney. Her recent doctoral thesis (University of Sydney 2014) focuses on Australian artists' engagement with Parisian artistic practices from 1885 and 1939, notably their participation in the major Paris Salons and rare Australian solo exhibitions organised in Paris in the early twentieth century. The result underlined the predominant position of Rupert Bunny, the most successful and best-integrated Australian painter into Parisian art circles during the five decades he spent in France. She has written widely on Australian expatriates in France including Rupert Bunny (2009) and John Peter Russell (2018), as well as the Gallery's European paintings collection. Most recently she curated *European Old Masters 16<sup>th</sup>-19<sup>th</sup> century* at the Hazelhurst Regional & Arts Centre (2017) and the Art Gallery of New South Wales' first virtual reality exhibition *Henry VR* (2018).

Sam Girling

University of Auckland

***“The awesome Ottoman military machine”: Changing Representations of Janissary Bands in Seventeenth- and Eighteenth-century Europe***

Ever since the Crusades of the Middle Ages, a state of almost constant tension existed between the Ottoman Empire and the West, particularly in the lands of the Habsburg monarchy, which frequently escalated into open warfare. Aside from the occasional period of respite, the Austro-Hungarian and Turkish armies found themselves locked in conflict until the last Austro-Turkish War (1788-1791). Travellers, diplomats and scientists such as Pietro della Valle, Pierre Belon and David Fassman frequently commented on the fear instilled by the Ottoman army that was made all the more daunting by the presence of Janissary bands, known as a *mehter*.

This paper considers the ways in which artists would represent these *mehter* and how these varied according to geographical location, the socio-political conditions and the personal tastes of the patron in question. Following the Turkish defeat at the 1683 Siege of Vienna, royal courts in Dresden, Stockholm and Baden-Württemberg, among others, began to establish political alliances and cultural connections with the Ottoman Empire; this practice sometimes resulted in *mehter* accompanying Ottoman ambassadors on diplomatic visits to these courts. Thus, the Western perception of Turkey shifted to one of curiosity, and this was often manifest in works of art.

I argue that late seventeenth- and early eighteenth-century visual portrayals of the role of Turkish *mehter* in warfare stand in contrast to images of Turkish *mehter* performing at royal courts in Europe. The latter often display a sympathetic, even comical, view of a so-called “other” culture, whilst still hinting at a certain amount of Western “superiority” over the Ottoman Empire. Indeed, Gustav III of Sweden (1771-1792) used the public fascination with Turkishness and the exotic to present Eastern regimes as oppressive and autocratic, in opposition to contemporary life in Sweden; in reality he had introduced authoritarian measures of his own in order to combat growing social decline and famine.

These perceptions paved the way for “exotic” representations of Turkey to appear in music by the late eighteenth century, as seen in operas by Gluck, Haydn and, perhaps most famously, Mozart’s Singspiel *Die Entführung aus dem Serail* and the rondo finale of the Piano Concerto in A major, K.331, *alla Turca*.

**Sam Girling** studied percussion and timpani at Trinity College of Music, London, and completed his MMus degree at Royal Holloway in 2012. Sam’s doctoral studies took him to the University of Auckland, researching the socio-political context of unconventional works for percussion and timpani at the turn of the nineteenth century under the supervision of Allan Badley and Nancy November. He is currently working on a postdoctoral project relating to string quartets in the age of Beethoven; he also lectures on various music history and theory topics. Recent publications include a chapter on the significance of Clementi’s waltzes for tambourine for female music

education in the late eighteenth century and an article on the appearance of traditional Austrian percussion instruments in the Viennese court in the early 1800s. He is also an experienced music editor and frequently gives pre-concert talks for the Auckland Philharmonia Orchestra.

---

**Jane Hardie**

University of Sydney, Medieval and Early Modern Centre

### ***Can the Pictures Tell the Story?***

Starting in 2002, Rare Books and Special Collections at the University of Sydney began a curated collection of Liturgical Music Manuscripts, that were mostly from Spanish lands. In addition to the Spanish materials, there are now a number of other European sources that provide contexts for the Spanish books. This collection now stands at approximately thirty manuscripts or fragments which date from the mid thirteenth to the late eighteenth centuries, with a predominance from the late sixteenth to the mid seventeenth centuries. Although most of these manuscripts came without dates, places or provenance, many have now been identified and are being studied. While they are mostly books made for daily use, and without significant artwork or illumination, a small number are different. Possibly made for an individual, or to be venerated at the altar, some are luxe manuscripts or contain images that allow the onlooker to understand the contents or follow the story without necessarily reading the texts or the musical notation. Taking a small number of the Sydney manuscripts, I argue that some images are miniature works of art prepared in known workshops and thus possibly related to a larger (possibly Netherlandish) context. Others can be read for their symbolic or actual meanings like some of the cartoons and drawings that were prepared for the illiterate in early printed books including those of the *ars moriendi*. In every case, while not showing musicians or musical instruments, the images relate directly to the music, liturgical occasion, place or date of the manuscript. Most of the Sydney manuscripts can be viewed online at <https://ses.library.usyd.edu.au/handle/2123/7357>.

**Jane Morlet Hardie** is currently associated with the Medieval and Early Modern Centre, The University of Sydney. She holds a PhD in musicology of the University of Michigan, and a MSLS Library Science of Wayne State University. She was a Fulbright Senior Scholar at Harvard University, and is a Fellow of the Australian Academy of the Humanities. She has taught at the Universities of Michigan and Sydney, and authored several books and many articles on Spanish Renaissance Sacred Polyphony and Liturgical Chant, and Iberian manuscript and early printed sources, Hardie's work focuses on issues of regional and local practice, and her many publications relate to liturgical geography, the definition of local practices, and manuscript studies and codicology.

---

David Harley → Sheridan Palmer, *Split Spectrum: Visual artists and the prism of music*

---

Xian He

四川音乐学院 (Sichuan Conservatory of Music, Chengdu)

### *Femmes Fatales as Empowered Women in Lady Gaga's Music Video Telephone*

The construct of femme fatale, or fatal woman, is ubiquitous throughout the histories of literature, fine art, and music. Along with the development of the second- and third-wave of feminism, this stock character has been increasingly dissociated from its original contextual gender politics and appropriated for the representation of women's empowerment. Achieving a huge commercial success, Lady Gaga's music video *Telephone* (featuring Beyoncé Knowles, directed by Jonas Åkerlund) contributes a narrative of typified femmes fatales, i.e. the two hypersexualized female perpetrators who commit mass homicide.

In this paper, I argue that this narrative is created by superimposition of visual and audio dimensions, and that the two femmes fatales in question, compared with their predecessors for example on the opera stage and in film noir, form a symbol of empowered women who transgress the patriarchal system without being punished at the end. To support my argument, analyses are made mainly in three aspects about how the audiovisual signifier leads to the signified: 1) the hypersexualized female body, 2) to reverse the gender politics of male/caller/subject and female/receiver/object, and 3) how the empowered femmes fatales get away from the punishment of patriarchal system with indeterminacy.

**Xian He** is a lecturer of Historical Musicology at the Department of Musicology of Sichuan Conservatory of Music, China. He holds a B.A. in English from the Wuhan University of Science and Technology, an M.A. in Musicology from Shanghai Conservatory of Music, and a Ph.D. in Musicology from The Chinese University of Hong Kong. His teaching and scholarship have ranged across a diverse set of interests, including gender and sexuality, Chinese contemporary composers, orientalism and postcolonialism, as well as topic theory.

---



Tara Heffernan

University of Melbourne

***Rapping Rapping Rapping Etc Etc Etc: Humour, Irony, Complicity and the Second-Generation Migrant Experience in Das Racist***

American band *Das Racist* (2008-2012) remain unique as a “joke” rap group occupying the collapsed space between the music industry proper and internet fame (albeit partly due to their sustained commercial success and prolific oeuvre). Their work provides a provocative case study as a reflexive culmination of various ongoing political and social tendencies of the past decade. Most notably: how the othered self is defined and capitalised upon, and the ways in which these modalities are navigated and complicated by their subjects within popular culture. *Das Racist*’s characteristically humorous lyrics – laden with puns and jumbled political and philosophical references – often concern their status as Indian Americans/Afro-Cubans and their troubled relationship with race, class and the cultural codes of blackness. Predictably, prior literature has perceived their humour as deconstructive and critical, and praised their novel academicism. While contemporaneous with PC music and vapourwave, unlike these examples, *Das Racist* seemingly maintained an antagonism toward consumerism in their music and associated personas. However, rather than merely a quasi-spiritual critique of its superficiality, their apathetic approach to consumerist tendencies seems tactical. In this paper, I contend that *Das Racist*’s acknowledgement of the vapidness of contemporary consumerism is less a critique and more a concession; their irony, a device to conceal their knowing participation with a façade of cool apathy and detachment. As this paper will establish, what *Das Racist* epitomise is a tactical, self-aware complicity in capitalist culture, and a nuanced relationship with race and class that acknowledges the cultural codes they traverse as self-performing, self-branding individuals operating in a heavily-politicised, identity-obsessed media culture.

**Tara Heffernan** is a PhD candidate at the University of Melbourne whose thesis concerns the work of post-war Italian artist Piero Manzoni – specifically, the political and cultural dimensions of his employment of humour and transgression within the aesthetic field. Her broader research interests are: politics, feminism, and the lineages of modernism and the avant-gardes and in contemporaneity. She publishes regularly in Australian art publications such as *Eyeline*, *Artlink*, and *Un* magazine.

---

**Benjamin Hillier**

University of Tasmania

***“Austral Aliens”: Australian Identity as Expressed Through Visual Paratexts in Australian Extreme Metal***

This paper explores how the Australian identity is articulated by Australian extreme metal musicians through their visual paratexts (album covers, band logos, artwork, etc.). It seeks to understand how a potential “Australian sound” within extreme metal might be reflected in the iconography of Australian metal bands. Through an analysis of relevant visual media, I will show that Australian extreme metal both belongs to and is detached from global metal scenes. Firstly, Australian metal distinguishes itself from similar Australian music (e.g. Australian hard rock and “pub rock”) by closely adhering to the iconography commonly shared by international metal bands. Secondly, it detaches itself from global metal identities by featuring particular elements in its visual paratexts that present a uniquely Australian identity. From this perspective, I will then investigate how Australian metal reflects and comments upon Australian culture, as well as how these paratexts mediate and interpret the expression of genre in Australian metal. Ultimately, the connection between these paratexts and the historical development of the Australian metal style is tied to the core question of my PhD project: is there an Australian sound in Australian extreme metal?

**Benjamin Hillier** is a PhD Candidate at the University of Tasmania Conservatorium of Music. His doctoral research focuses on musical characteristics of Australian extreme metal bands and the potential for a unique Australian sound among them. His interests are primarily in music theory and analysis of metal music, supported by ethnomusicological inquiries into metal communities and scenes. Beyond this, he maintains an interest in musicology that investigates genre, extreme music, popular music, and video game music.

---

Elizabeth Kertesz

University of Melbourne

### *Representing Spanish Dance in Productions of Bizet's Carmen (1875-1905)*

For over a century, flamenco has been linked to productions of *Carmen*, yet this nexus only developed gradually during the first three decades of the opera's existence (c.1875-1905). Although dance was a marker of Carmen's Spanish identity from the outset, and the creation of Bizet's opera coincided with the evolution of modern flamenco in the cafés cantantes of Seville in the 1870s, there was initially little relation between flamenco and *Carmen*. This changed with the increasing presence of flamenco dancers in Paris from the late 1880s, and in the following decade they became an integral part of the staging of *Carmen* across the cosmopolitan capitals of Europe and the Americas. This paper traces the incorporation of elements of Spanish dance and flamenco as part of the local colour of *Carmen* – both the opera and its theatrical adaptations (as drama, ballet, pantomime and parody) – as it was performed internationally during the Belle Époque. It will do so by examining iconography related to *Carmen* protagonists and productions, as well as evolving representations of Spanish dance, in paintings by artists from John Singer Sargent to Ignacio Zuloaga), in prints, and in studio photographs. These reveal a broad range of historical performance practices, especially in relation to the dance sequences of *Carmen* (particularly in acts 1, 2 and 4 of the opera). The images shape our interpretations of written accounts surrounding the dance element of productions, suggesting that a range of styles were employed: from those emanating from the Bolero school through to Hispanic regional styles, flamenco and music hall dances affecting a "Spanish" style.

Elizabeth Kertesz is a Research Fellow at the Melbourne Conservatorium of Music, University of Melbourne. She is co-author, with Michael Christoforidis, of *Carmen and the Staging of Spain: Recasting Bizet's Opera in the Belle Époque* (Oxford University Press, 2018).

---

Thalia Laughlin → Carina Nandlal, Louise Hanson Dyer and Rose Adler: *Scores by Design*

---









**Emma McIntosh**

University of Washington

***Picturing the Songs of the War: Homer's Print, National Identity, and Musical Gallantry***

The American Civil War generated a proliferation of American arts and culture. The conflict between the states also created a conversation about national identity. Of particular interest to those on the home front was the discussion of a “national hymn” that could inspire and represent the best qualities of the union. This discourse of music and cultural criticism found its home in periodicals of the time. The convergence of print culture with a national crisis in identity generated a visual discussion of the nation's most important characteristics. Winslow Homer's engraving *The Songs of the War* provides a visual mediation of this musical debate. The engraving provides a unique illustration of the American Civil War through seven discrete vignettes individually labelled by a song title. *The Songs of the War* creates an interactive space that links the gallantry of soldiers fighting on the front lines with the intimate space of the parlour, thereby allowing folks on the home front to reaffirm the identity of the troops and their national struggle through visual art and patriotic song. While each vignette depicted in *The Songs of the War* deserves to be analysed, for the sake of brevity this research will focus on the representations associated with the two “national anthems” of the Union and the Confederate States, “Glory Hallelujah” and “Dixie,” respectively. Through their links to national identity and printed music these two images create an interactive space for the viewer to act out their feelings of nationalistic fervour or appropriately directed disgust and literally playing along with the provided musical notation in Homer's engraving. *The Songs of the War* provides a unique glimpse into the intersecting discussions of identity through visual representation of popular patriotic song.

**Emma McIntosh** is an art historian from Seattle, Washington, United States. She received her Master's degree in Art History from the University of Washington's School of Art + Art History + Design in August 2019. Her Master's project matched local Asian American musicians with objects in the permanent collection of the Seattle Asian Art Museum to create original musical compositions to accompany the museum's relaunch in November 2019. This graduate work was advised by Dr. Haicheng Wang (Art History), Dr. Christina Sunardi (Ethnomusicology), both of the University of Washington, and the director of the Gardner Center for Asian Art and Ideas, Seattle Art Museum, Sarah Loudon. Previous scholarship on the intersections of music and art history has included research publication and conference presentation on Piet Mondrian's record collection and what it reveals about utopian visions of the future.

**Johnny Milner**

Independent Scholar

***Cultural Policy and Musical Representation in Contemporary Australian Indigenous Cinema***

The past 25 years marks a significant shift in the cinematic representation of Aboriginal people. The establishment of Screen Australia's Indigenous program in 1998, as well as the efforts of other cultural/educational institutions (e.g. SBS Indigenous, AFTRS, CAMMA and the ABC), have played a crucial role in bringing Indigenous stories and themes to screen. Key policy initiatives include putting Indigenous people in control of their own stories, increasing investment in film productions, promoting greater representation and diversity of characters, actors and film personnel and genuine consultation navigating issues such as intellectual property rights. Indeed, while Aboriginal disadvantage/rights/acknowledgement rate poorly compared to other modern-liberal Western democracies, film policy is an area of real success. This paper takes these issues of cultural film policy to the analysis of representation in Australian film, looking in particular at music and its relationship to image and narrative. It identifies a significant shift in the sonic representation of Aboriginal people/themes over the past 25 years. Many 20<sup>th</sup>-Century Australian soundtracks – as I will argue – contain stereotyping and codification. Aboriginal people and themes were typically represented through an orchestral approach characterised by atonality, parallel fourths, chromatic motions, world music instrumentation and overly processed/reverberant sound effects. Conversely, contemporary films – produced under Screen Australia's Indigenous film policy – use Aboriginal practitioners and contain carefully constructed sonic narratives. These films draw upon traditional and current music to engage with pertinent issues affecting Aboriginal people (e.g. the *Bringing Them Home Report*, native title and disadvantage, etc.). Establishing key connections between policy and representation, I will show how contemporary film music and sound help to bring the Aboriginal characters out from the “exotic” and into the world as an active minority. The paper will also provide some preliminary insights into how Australian Indigenous film policy has influenced other First Nation Cinemas (e.g. Canada) and whether there are any correlations between the use of sound/music.

**Johnny Milner** completed his PhD in Cultural Studies at the School of Languages, Literature and Linguistics at the Australian National University. He received his BA with First Class Honours from the Royal Melbourne Institute of Technology. His research has focused on the politics of representation in Australian media, cinema and music. Milner has published in journals such as Cambridge Scholars Press, Media International Australia, Screening the Past, Metro and Screen Education and presented his work at several international conferences. He is a regular media commentator on art and film-related events in the Canberra region and spends much of his time working on film and sound production projects. His recent short film, *The Chosen Vessel*, was selected for the Canberra Short Film Festival and his creative work has received funding from the Australia Council for the Arts and local funding bodies such as Screen Canberra. Milner currently works at the National Film and Sound Archive of Australia in the Programs and Engagement division.

**Carina Nandlal**

University of Melbourne

**Thalia Laughlin**

University of Melbourne

***Louise Hanson Dyer and Rose Adler: Scores by Design***

Melbourne socialite Louise Hanson Dyer (1884-1962) was more than a wealthy patron of the arts, she was an active participant in the works of art she commissioned. With a pedigree including a childhood portrait painted by Tom Roberts which now hangs in the National Gallery of Victoria, she studied piano to the level of winning the gold medal of the Royal College of Music in London. Back in Melbourne, she established herself as an astute patron and entrepreneur. She was the force behind the Foundation of the British Music Society of Victoria where performances were supplemented by programs designed by leading artists. She mounted a production of Gustav Holst's *Savitri* and the Lully-Molière *Le Mariage Forcé* bringing European musical works to Australian audiences. These events also showcased Hanson Dyer as a hostess and arbiter of taste in Melbourne.

In 1927, she moved to London initially then settled in Paris where she quickly became a part of the musical and intellectual life of the city. She established a publishing firm: *Les Éditions de l'Oiseau-Lyre* (The Lyrebird Press). Her first project was publication of twelve volumes of the music of Couperin le Grand, to coincide with the bicentenary of the composer's death. Hanson Dyer employed the finest artists, best engravers and printers in Paris to work with the finest hand-made papers and materials. When the twelve volumes of the Couperin edition appeared in 1933, they created a sensation. The scholarly work in the edition material which had existed only in manuscript form, or in inaccurate nineteenth century editions, suddenly became available to a modern audience. Hanson Dyer wrote in the introduction to the series that, "traversing time and space" was one of the edition's aims.

A key achievement of this work, is the bookbinding designed by Parisian artist Rose Adler. The first in the multi-volume series, Adler's voluptuous Art Deco green and beige leather bound score boasted luxurious gilded gold and silver lettering and an elaborate lyre bird design on the inside pages. Adler's work set the tone for the entire series. Importantly, Adler's exquisite artistic work provides the architectural structure for the Couperin edition and she presented a keen understanding of the musical work she was dealing with. This paper will focus on the Couperin edition and set out Adler's artistic achievement in the bookbinding for this key part of the efforts of Louise Hanson Dyer in her *Éditions de l'Oiseau-Lyre*. Hanson Dyer empowered Adler to use her full expressive force in the design of this work and *Éditions de l'Oiseau-Lyre* archive in Melbourne boasts one of the only Adler editions outside of specialist collections in France. This beautiful work of art deserves greater recognition and further academic interest.

**Dr Carina Nandlal**, Melbourne Conservatorium of Music, completed her PhD on Picasso's collaborations with the Ballets Russes between 1916-1920 and the works he produced with the composers Erik Satie, Manuel de Falla and Igor Stravinsky during this period. She has presented on this topic at a range of conferences and forums. She also writes about the politics of Australian Hip Hop with a focus on emerging musical voices including Luka Lesson and how hip-hop creates a space for difficult conversations about race and identity in Australian society.

**Thalia Laughlin** is a second year doctoral student in musicology at the Melbourne Conservatorium of Music, with Professor Kerry Murphy and Doctor Jennifer Hill as her supervisors. She grew up in Switzerland where she studied piano at the Geneva Conservatorium under the tuition of Madame Anne-Claude Schaeppi. After completing a Bachelor of Music (Honours) in performance at the Melbourne Conservatorium of Music under Donna Coleman and Len Vorster, she enrolled in a PhD in musicology which she is currently completing. Her research is looking at Louise Hanson-Dyer as a twentieth century patron of the arts for women in France and Australia. In 2019, Thalia was the recipient of the Jim Marks Postgraduate Scholarship, the Norman Macgeorge Travelling Scholarship and a SEMPRES Travel award in order to complete the archival research necessary for her thesis.



**Carina Nandlal**

University of Melbourne

***Picasso and Parade's Managers: sound in design***

In 1917, Parisian ballet audiences witnessed the premiere of *Parade: a one act ballet*. The work had sets, costume and theatre curtain designed by Pablo Picasso, a score by Erik Satie, scenario by Jean Cocteau and was choreographed by Léonide Massine who also danced the role of the Chinese Conjuror. The poet Guillaume Apollinaire wrote the essay in the program for which he coined the term *surrealism* as a way to describe this multifaceted and intriguing ballet. The work created a scandal with the hostile audience railing against the incorporation of contemporary Parisian fairground entertainments into the exalted sphere of the Ballets Russes. Cocteau designed the work as a publicity parade showcasing the three fairground acts being touted by three obnoxious Managers. The Managers and performers become increasingly manic as they realise the audience has mistaken this performance for the real show and they leave the stage exhausted. Picasso's sculptural costumes for the barking and obnoxious Managers dominated the stage of the premiere and have since become a focal point for interest. Almost completely concealing the dancer inside, the scholar Josep Palau i Fabre linked the Managers' formal construction to the *gigantes* of Spanish festivals. Onto this framework, Picasso incorporates an array of visual suggestions of the amplified banal sounds of advertising. For example the American Manager holds a megaphone in order to berate the audience. Conversely, the third Manager which is a Two-Man Horse is danced against stunning silence. The tragi-comedic effect of the disjointed horse with a cubist head is fully realised by the absence of sound. In this paper, I argue that sound is a dominant feature in Picasso's design of the three Managers costumes for *Parade*. Picasso's engagement with sound for the creation of these costumes extends his cubist still life musical iconography in an inventive and playful way for the ballet stage. In *Parade*, Picasso deploys his stunning visual inventions to powerfully represent sound in the costume design, bringing sound onto the ballet stage in a new way.

**Dr Carina Nandlal**, Melbourne Conservatorium of Music, completed her PhD on Picasso's collaborations with the Ballets Russes between 1916-1920 and the works he produced with the composers Erik Satie, Manuel de Falla and Igor Stravinsky during this period. She has presented on this topic at a range of conferences and forums. She also writes about the politics of Australian Hip Hop with a focus on emerging musical voices including Luka Lesson and how hip-hop creates a space for difficult conversations about race and identity in Australian society.



**Jonathan Paget**

Edith Cowan University, Western Australian

***Gendered Tropes and Salon Culture in La guitaromanie by Charles de Marescot (c. 1820)***

*La guitaromanie*, often translated as “guitar mania,” is a small but beautifully-constructed book of guitar music by Charles de Marescot published in Paris circa 1820, which contains a series of attractive colour lithographs featuring guitarists in a variety of musical contexts. The book’s fanciful title has inspired dozens of recordings and is widely cited as emblematic of the remarkable popularity of the instrument in early nineteenth century Europe. The illustration entitled “Discussion entre les Carulistes es les Molinistes” depicting a large brawl with guitars brandished as weapons, has been a particular source of continuing fascination and speculation. However, this image is only one of six colour lithographs, each carefully matched with solo works composed by de Marescot. Despite being one of the most widely known iconographical sources of the Romantic guitar, and available in modern facsimile, *La guitaromanie* has received comparatively scant modern scholarly attention. There remains much to learn from a close analysis of the images and matched musical works contained within its pages. For instance, while women are depicted as active guitar players, they are presented in primarily subservient positions, or as objects of male attention. And despite women’s active participation, the accompanying music demonstrated continued preoccupation with male pursuits such as hunting, war, and serenade. Likewise, the books reveals unique insights on the use of guitar in ensemble, guitar music and dancing, and solo guitar performance in a salon context. This analysis is contextualised with reference to the recent resurgence of scholarship relating to the Romantic guitar that pays closer attention to iconographical sources, including the work of Christopher Page, Jelma van Amersfoort, and Sarah Clarke, among others. It demonstrates that Marescot’s book provides a potent commentary on the underlying power structures of early nineteenth-century Parisian music-making.

**Jonathan Paget** is an Associate Professor at the Western Australian Academy of Performing Arts, Edith Cowan University, where he is Associate Dean for Research, leads the classical guitar program and supervises student research. In 2018 he was convenor of the national conference of the Musicological Society of Australia. As a Fulbright and Hackett scholar Jonathan completed postgraduate studies at the Eastman School of Music. His research has explored Peter Sculthorpe, the Australian guitar, HIP, early recordings, and 19C guitar. An acclaimed musician, he regularly performs on period instruments. He has won prizes in multiple national and international competitions; performed across Australia, the USA, and Asia; and has released two solo CDs. Reviews cite his “subtle, intimate artistry” (*The West Australian*), “brilliant technique” (*Soundboard*, USA), “up there with some of the best” (*Classical Guitar*, UK).

**Sheridan Palmer**

University of Melbourne

**David Harley**

University of Melbourne

***Split Spectrum: Visual Artists and the Prism of Music***

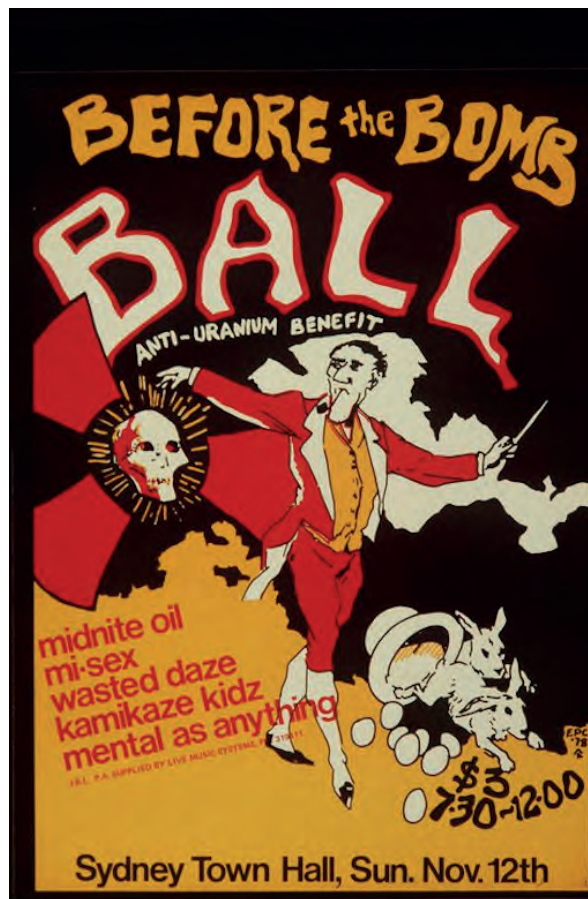
Split Spectrum: The agency between music and art is a potent relationship that has historically produced significant works of art, from the elegiac to the spectacular, the sublime to the disruptive avant-garde. Music has the capacity to activate poly-sensory modes integral to the aesthetic process of art production, and in its aural state may emancipate and elevate emotional responses for what we know as conditions of automatism, where images are simultaneously conceived, forged and materialised. Artists usually create within a closed or isolated studio space, but many use music or sound for inspiration, as a conceptual interplay or symbiosis that creates a chemistry between the idea and the act of visual language.

Henri Matisse, reflecting on the theoretical aspects of neo-impressionism and colour, spoke of how theory often stopped him “putting very expressive colours side by side” – what is known as Matisse’s “colourist music” – but when he allowed music and his personality to pervade the act of creating, he produced something akin “to musical harmony.” If aesthetic form, as in painting, attaches itself to another form, as in music, then it doubles its intentional position, changing and expanding the infinite possibility of interpretation and affect. In this paper we consider the interdisciplinary relationship between visual artists and their use of music as an active, contingent component and look at uncovering how this binary relationship operates within contemporary art and its 20<sup>th</sup> century antecedents.

**Dr Sheridan Palmer** is an art historian with degrees from the Victorian College of Arts, La Trobe University and the University of Melbourne where she is an Honorary Research Fellow. She has been awarded numerous grants, including a Paul Mellon Centre for Studies in British Art research grant (2012), a Harold White Fellowship – National Library of Australia (2010), a Sidney Myer Arts Grant and a Manning Clark CAL Fellowship (2009). As a young artist she was awarded a National Gallery of Victoria Trustees Prize for sculpture (1973) and the Joseph Brown Prize for Drawing (1976). She worked in conservation at the National Gallery of Australia, at the Ballarat Art Gallery and curated many exhibitions including *The Goddess Grins: Albert Tucker and the Female Image*, Heide MoMA (2007). Her major publications include *Centre of the Periphery: Three European Art Historians in Melbourne*, 2008; *Hegel’s Owl: The life of Bernard Smith*, (2016); *Antipodean Perspective: Selected Writings of Bernard Smith*, co-edited with Rex Butler, 2018; she is currently researching post-war Australian modernism.

**Dr David Harley** is an abstract painter with a practice spanning 35 years. Since 1995, he has steadily integrated the use of digital technologies into his practice and currently works between wall painting, animation and installation. He views his work as expanding “free form” abstract painting with a research interest that investigates the varieties of ways that music can function in the production of the artwork. He has held over 25 solo exhibitions and exhibited widely in Australia and Germany, as well as holding residences in London, Münster, Frankfurt am Main, the VCA (University of Melbourne) and RMIT University. He has worked on many collaborations including with musician/composer Andrew Blackburn, and has a PhD (University of Melbourne), MFA (RMIT University) a B.A. Fine Arts (RMIT) and a Post Grad Diploma in Art Curatorial Studies (University of Melbourne) . He has lectured widely at the Victorian College of Arts, RMIT, Victoria University and Monash University.

---



Ian L. Parsons  
Monash University

*Seeing the Unseeable Light: How Stockhausen's Opera Cycle LICHT Expresses His Belonging and Detachment as Composer and Man*

Karlheinz Stockhausen had a fraught relationship with the world, with audiences that saw him as everything from inspired god to crazed charlatan. In both cases, he was seen, and largely saw himself, as “other.” This meant that public ambivalence was directed both towards his music and his idiosyncratic ideas about god and his own place in the universe. In this way Stockhausen was constantly wavering between connection with the world and dislocation from it. This paper draws on themes from Lacanian psychoanalysis to argue that the oscillation between engagement and disengagement that characterised Stockhausen’s personal and musical life is captured in the core visual concept of his seven-part opera cycle *LICHT* (*LIGHT*). The paper notes that the visual phenomenon of “light,” which gives the cycle its name, is never given concrete realisation in the operas. Rather, it stands as a signifier for both everything and nothing, in a manner akin to Lacan’s concept of the Master-Signifier. Light thereby acts as a visual and conceptual metaphor for Stockhausen’s own complex embrace of diverse cultural and spiritual world-views and his eclectic musical personality, making him a deeply enigmatic and therefore curious figure in a generally conventional musical world that prefers to engage with what is knowable and easily defined. The paper will argue that “light” becomes the theatrical device in which Stockhausen embodies that for which he strove as artist and human being, and which left his audiences both awestruck and perplexed. Further, the paper relates the opera’s musical genome, its so-called “Superformula,” to the Lacanian objet petit a, which represents the inexpressible driver of human desire and motivation. By bringing these two concepts together, the paper will argue that *LICHT* shows the tensions of engagement and disengagement in Stockhausen’s creative persona, and the otherness to which this gave rise, and the fundamental impossibility of ever resolving them.

**Ian Parsons** is a musicologist and radio presenter from Melbourne, Australia. He has a particular interest in the connections between music and philosophy and recently completed his PhD at Monash University, where he studied Stockhausen’s opera cycle *LICHT* from the perspective of Heideggerian phenomenology and Lacanian psychoanalysis. He is also interested in the ways in which musicology and performance practice can inform one another and advocates research that involves collaboration between musicologists, composers, and performers. As well as teaching at Monash University, he has also lectured, and provided research coaching, in the Masters Aus LICHT course at the Royal Conservatory in The Hague and is a regular guest presenter at the Stockhausen Courses in Kürten, Germany. He presents a weekly radio show in Melbourne, Australia that focuses on avant-garde art music.

**Sylvain Perrot**

Centre National de la Recherche Scientifique, Strasbourg

***The Musical Identity of Ancient Greek City-States according to Numismatics***

Since the late 7<sup>th</sup> c. BCE, ancient Greek city-states issued coins widely spread all around the Mediterranean Sea. Those coins depicted symbols or features that represented the city and promoted the prestige of the state. Many city-states decided to represent themselves with musical instruments, which are mainly string instruments (lyre and *kithara*), usually related to the god Apollo. The most ancient issue featuring the backside of a *kithara* was minted in the 6<sup>th</sup> c. BCE by Delos, which was considered as the birthplace of Apollo and a sanctuary common to all Greeks from Ionian origin. The *kithara*, and the lyre as well, is a way of symbolizing the community of Greek people, based on same language, same gods and same culture. However, it does not mean that there was no local identity: for instance, Teos depicted a *barbitos*, a variant of the lyre, which was thought an invention of Anacreon, born in Teos, whereas Arcadians depicted the Pan flute. Thus, coins are a testimony of the cultural heritage and the beloved instruments in those places. In contrary, the reproduction on Athenian coinage of the bronze group made by Myron with Marsyas desirous of picking up the *aulos* which Athena had thrown away reminds us of a certain disdain among philosophers for this wind instrument. We may even guess a kind of rivalry between Greek political entities through coinage: for example, when Phocidians conquered the Apollinian sanctuary of Delphi, they minted a *kithara*, but after they were defeated, the Amphictyonic Council ruled again the sanctuary and minted a coin with Delphic symbols including the *kithara*. Therefore, musical instruments may allude to diplomatic relationships and historical events, like the Victory holding a trumpet on the coinage issued by the Hellenistic king Demetrios Poliorcetes. In sum, Greeks could express through musical instruments on coins not only belonging to a same culture but also some detachment due to the recurrent conflicts between city-states.

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

**Christopher Price**

Canterbury Christ Church University

***Recruiting Tradition: Cathedral Choirs and the Heritage Industry***

In an increasingly secular society fewer people are visiting local parish churches on a weekly basis, but cathedrals and their daily services are attracting visitors and congregations in larger numbers. While motives can seldom be known with any certainty, one likely reason for the increase in visitor numbers is the music-making which can be found there. Most prestigious institutions commit a great deal of resource to this work, and the biggest commitment may be to the recruitment, education, and care of a number of children – boys and/or girls, separately or together – to provide the top line. In many institutions, these children board; the place becomes a second home, providing food, shelter and schooling for nine months of the year.

This paper will investigate the ways in which such a childhood is marketed to prospective parents, for the iconography of that recruitment is a fascinating example of a delicate balancing act claiming a rich heritage, responsible care, and socio-cultural accessibility. It all takes place in the context of an enormously powerful heritage industry, and the materials are designed to appeal to the creation of an identity firmly based in the one thing to which the UK can make secure, confident reference in these troubled times: its long history – or at least, the carefully constructed version of it sold to the public.

And so, prospective parents are presented with images of beaming choirboys dressed androgynously in the long vestments which the established church never completely relinquished during its peculiarly English Reformation, leaning in carefully casual poses against the crumbly stonework of a cloister. Or they may be captured running down an aisle, or playing football in the Precincts off-duty. The socio-political sub-text of this iconography is a clear invitation to join the reconstruction of a (largely patriarchal) cultural heritage for a modern world, and the appeal to a cultured elite is the target on which this paper will set its sights.

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



Johanna Selleck

University of Melbourne

***From Sterling to Currency: Representing Identity in Colonial Australia through Music Reviews and Cartoons***

This paper draws connections between music reviews and illustrations (particularly cartoons) in Australian print-media from the late nineteenth century, with the aim of gaining insight into issues of gender, class, and nationality. This was a critical time when colonial Australia was seeking to define its own identity as separate from the Motherland. Building on research in my doctoral thesis, music reviews are examined in a broad cultural context and juxtaposed with illustrations, cartoons and satirical comment, drawing mostly on the iconic and widely-influential magazine, *The Bulletin*. The methodology is situated within the field of Cultural Linguistics as put forward by Farzad Sharifian (Monash University), tapping into a multidisciplinary approach to language and the conceptualisation of culture. Cultural Linguistics offers both a theoretical (concepts of “cultural cognition” and the idea of “Complex Adaptive Systems”) and analytical (cultural schemas, categories, and metaphors) framework and argues that the study of language itself is of key significance to understanding the processes of cultural conceptualisation. Furthermore, drawing on the work of socio-linguists such as Penelope Corfield, the use of specific vocabularies in the music reviews and linguistic content of the cartoons is examined. Complementing this and providing an analytical model, the work of authors such as Iro Sani and Faith Sathi Abdullah (University Putra Malaysia) in analysing political cartoons testifies to cartoons as “cultural artefact” and as a distinct multi-modal genre within media discourses. This paper will show that music reviews and cartoons, through their more abstract descriptive qualities, can tell us as much about the “signifier” as the “signified,” and the two media in combination provide a unique perspective on nineteenth-century Australian culture and conceptualisations of “self” and “other.”

**Johanna Selleck** is a composer, flautist, and musicologist. She holds a PhD in composition from the University of Melbourne, where she currently teaches and is an honorary fellow. Her compositions have been performed by internationally-renowned performers in Australia and overseas including in South Africa, Malta, Israel, Italy, Singapore, Vietnam, Japan, Hong Kong, and the USA. Her recordings appear on the Tall Poppies, Move Records, and Navona labels. Publishers of her music include Reed Music and Lyrebird Press. Her research is published by Cambridge Scholars Press and Lexington Books as well as in scholarly journals such as *Australasian Music Research and Context*.

in men lade







Fumito Shirai

名古屋外国語大学 (Nagoya University for Foreign Studies, Japan)

*Politics of Melody: Representation of Post-War Occupied Okinawa in Toru Takemitsu's Film Music*

The overuse of melodies in film music is negatively argued in some theoretical and aesthetic writings on this field including *Composing for the Films* by Hanns Eisler and Theodor W. Adorno. In the chapter "Prejudice and Bad Habits" in this pioneering book, the authors criticize the conventional use of an outmoded romantic melody that lacks motivic and stylistic meaning. Combined with specific visual images, however, a sweet and seemingly innocent melody could be perceived with highly political connotations. Through case studies in the field of film music, this paper discusses the moment in which the use of a specific melody represents a political gesture. A Japanese composer during the post-war period, Toru Takemitsu (1930-1996) is well-known for his film music and sound design with special expressions using silence and sound effects like in *Kwaidan* (Dir. Masaki Kobayashi, 1965), on one hand. On the other hand, his film music was full of beautiful, fluent and impressive melodies. Firstly, I give a survey of Takemitsu's film music and point out the characteristic use of melody and jazz style. Secondly, film music in *Sommer Soldier* (Dir. Teshigahara, 1972) and *Dear Summer Sister* (Dir. Nagisa Oshima, 1972) will be discussed. The two films depict the story in Okinawa, the southern island that was occupied by the United States from 1945-1972, from the respective perspectives. In the same year of the production of films, the region just reverted to Japan and attracted considerable social and political attention. For these two films, Takemitsu emphasized the melodramatic framework of these stories by composing a highly melodious theme with heterogeneous color including a jazz element. Close investigation into the role of the melodies reveals the complex relationship of the diegetic/non-diegetic space with national/ local identities in post-war Japanese society. Finally, these cases are examined from the broader perspective from its colonial era to its contemporary situation.

Fumito Shirai is a lecturer at Nagoya University of Foreign Studies and currently teaches musicology, German and German culture. In his current research project, he examines the global and transnational relationships of silent film music in Japan, the USA and Germany from the 1920s to the 1930s. He completed his PhD at the University of Tokyo and wrote his doctoral dissertation on Arnold Schoenberg and film music. He has published papers in major Japanese peer-reviewed journals, such as *Hyosho* [Culture and Representation], *Engeki Kenkyu* [Theatre Studies] and *Ongakugaku* [Musicology], including "The use of musical handwritten scores in silent film accompaniment in Japan" (2018, in Japanese). He has also participated in numerous international conferences, such as IMS, *Music and the Moving Image* (MaMI) and symposiums organized by *Kieler Gesellschaft für Filmmusikforschung*. From 2012 to 2014, he was a German Academic Exchange Service (DAAD) research fellow (Humboldt Universität zu Berlin).

**Ruth Skilbeck**

University of Technology Sydney

***The Art of Fugue Fiction as Representation of Loss and Transformation of the Subject/Self  
in an Art Novel and an Artist's Book, in Social and Cultural Contexts***

This paper discusses belonging and detachment articulated in visual representations of loss of identity and dissociation and transformation of the subject/self in the author's art novel *Australian Fugue: The Antipode Room* illustrated with digital artworks, and artist's book, *Sayonara Baby – Fragments of Memory Images*, illustrated with another set of 14 photomontage artworks, in reference to the mystery story of Bach's death as he wrote his final fugue, Contrapunctus 14; discussed in historical and contemporary contexts of what the author terms "the writer's fugue" in literature (the topic of her book based on her PhD *Fugue in Literature*), and the recent resurgence and reemergence of the musical form of fugue as a genre and form in literature, and also visual art, exploring themes of loss of identity and self transformations in "postcolonial" global contexts of migration, exile, and loss of culture, post-traumatic shock, fragmentation and transformation of the subject/self through musicalized writing and, in these works, digital photomontage art.

**Dr Ruth Skilbeck** is the author of books of fugue fiction, and musico-literary studies. Her photographic artworks are published in books, scholarly journals and arts periodicals. She has a background in arts writing and is founding editor of an independent literary arts and contemporary art journal, *Arts Features International*. She has been a guest lecturer at the University of New South Wales and the University of Technology, Sydney. She holds a PhD and an MA in Writing from the University of Technology, Sydney, and a BA Hons in Philosophy from the University of London.

---



Guiselle Starink-Martha  
University of Amsterdam

***Other and the Same: Musical Depictions of Cosmopolitanism and Partiality in a Globalized, Postcolonial Context***

This paper explores the interrelation between cosmopolitanism – understood here as a shared humanity and universal morality (Appiah 2006, Gilroy 2005) – and partiality within music videos of Afro-diasporic transnational artists. The works I discuss are set between Europe and the Caribbean in a globalized, postcolonial context marked by nationalism and populism. Dutch-Caribbean transmigrants negotiate belonging and identity while moving freely between these two contexts. Within this complex setting, certain artists from the Caribbean Afro-diaspora such as musical artist Roy Michael Reymound (Fresku), open up spaces to connect with a wide range of (ethnically diverse) people through music and music videos. These artists use tactics involving the personal, the emotional and the mundane to blur existing notions of right and wrong. This way they simultaneously deal with issues specific to an Afro-diasporic group within the European social structure, humanizing the Afro-Caribbean Other and moving her from the margin to the center. My analysis is embedded in a postcolonial theoretical framework that views collective identity constructions within this Caribbean transnational community as strongly influenced by a sense of alienation and Otherness (Allen 2010, Ashcroft 2001). Difference, race-based thinking and the search for a way out of the margin imposed by the idea of being Other are at the core of these constructed collective identities.

**Guiselle Starink-Martha** is a postdoctoral researcher at the University of Amsterdam and part of the “Imagining the Nation in the Classroom” project. Guiselle earned her MA in Latin American Studies from Leiden University in 2006 with a focus on Caribbean literature and her PhD in Cultural Studies from the Radboud University Nijmegen in 2017. Her dissertation “A Song for Curaçao” focuses on musical performances of identity within the transnational Dutch Caribbean community. Guiselle’s main research focus is on personal transformation and constructed identities. She is interested in how collective and personal identities are constructed in a dynamic, postcolonial, globalized world and the role (performance) arts and imagination play within these constructions. In addition to her research she has co-written and directed several theater pieces and is also active as a musician, singer and actress.



Jason Stoessel

University of New England

***Musical Canons in the Visual Culture of Early 17<sup>th</sup>-Century Rome: From Domenico Passignano to Johannes Paul Schor***

Already in the early sixteenth-century, Italian artists had included notated parts of strictly imitative music, known today as a canon, in their pictorial artworks. Though a notated canon in an artwork might be reckoned to be a convenient way to evoke a polyphonic world through the eyes of a musically literate viewer, a canon could also stand for a diverse range of philosophical, theological and intellectual ideas, in which music collaborated with the visual to establish or to reinforce distinct, sometimes privileged cultural spaces of belonging. The resurgence at the end of the sixteenth century of esoteric canonic composition and its flowering in the first half of the seventeenth century again sees canon as an expression of musical identity participating and engaging with visual culture in Western Europe. Nowhere is this seen more clearly and abundantly than in Rome where, alongside – and sometimes in stern competition with – the new musical styles of monody and *concertato*, two generations of contrapuntists contributed to the musical culture of that city's basilicas and churches. This paper examines the close relationship between canons and visual culture in early seventeenth-century Rome and its role in carving out cultural identities or as an instrument of social exclusion. Its chronological scope extends from Passignano's completion of the ceiling of the new sacristy of Santa Maria Maggiore in 1610 until around the publication of Johannes Paul Schor's frontispiece in Athanasius Kircher's *Musurgia Universalis* in 1650. It proposes that between these two dates, Pier Francesco Valentini, gentleman-composer of Rome, brought about a culmination of the musico-visual phenomenon of canons in art though his extensive program of image-driven, enigmatic canons.

Jason Stoessel (PhD 2003) is a Senior Lecturer in Music at the University of New England, Australia. He is Chief Investigator with Denis Collins on a three-year Australian Research Council Discovery Project (2018-2020) examining the art and science of canons in the music of early 17<sup>th</sup>-century Rome. He has recently completed (also with Collins) another three-year ARC project on canonic techniques and musical change, c.1330-c.1530. His recent essays on medieval music and visual culture have appeared in the *Journal of Musicology*, *Sources of Identity* (Brepols, 2017), and *Music, Myth, and Story in Medieval and Early Modern Europe* (Boydell and Brewer, 2019). A chapter entitled "Canons in the Visual Culture of Renaissance Italy, c. 1480-c.1530" is due to appear in a collection of essays edited by Donatella Restani and Nicoletta Guidobaldi. He regularly blogs about his research at [jjstoessel.blog](http://jjstoessel.blog) and [art-of-canon.blog](http://art-of-canon.blog).

Arabella Tenniswood-Harvey

University of Tasmania

*Centred on the Periphery: The Development of an Australian Musical Avant-Garde in the 1960s*

In 1963, Hobart hosted the first Australian Composers' Seminar, an event that has since been described as "the beginning of a new community of purpose among Australian composers" and "the birthplace of 'the Australian Avant-Garde'." Three years later, a Festival of Contemporary Opera and Music incorporating a second seminar, resulted in the premiere of three new Australian operas in Hobart. Furthermore, under the baton of Thomas Matthews the Tasmanian Symphony Orchestra premiered and broadcast many works by Australian composers during these years. The excitement and productiveness of this period indicates the heightened musical awareness and curiosity of those involved, and the effectiveness of their willingness to collaborate. This paper seeks to position Hobart as a national centre for new music in the 1960s, in contrast to its geographic location on the periphery of mainland Australia; and to address communities of practice, the remnants of colonialism, and the emerging confidence of Australian artistic identity. Starting from the premise that it was partly the success of Australian visual art from the 1950s onwards that provided fertile ground for the growth of the musical avant-garde, the paper will explore the dialogue between music and visual art. The theme of internationalism versus parochialism discussed in relation to Australian visual art in Bernard Smith's 1961 lecture "The Myth of Isolation", was prominent in the composers' discussions in Hobart, and reflected in the musical works performed. The recent scholarly concept of "multiple modernisms" was inherent in their discussions and activities, which acknowledged the contributions of varied cultural and compositional backgrounds to the development of Australian composition. This diversity is also evident in the associated visual culture, including portraits of those involved and LP covers. The paper will discuss these materials, the interactions between specific musicians and artists, and the role of visual art in developing a sense of musical identity.

**Arabella Tenniswood-Harvey** is an Australian pianist and art historian. Her PhD thesis (2006) 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 from the late 19<sup>th</sup> century to the present day, and identity and music in social media and curatorial practice. She has been published in *Music in Art*, *The British Art Journal*, *The Burlington Magazine*, *Psychology of Music and Context: Journal of Music Research*; and has released a number of solo and chamber music CDs on the Australian label, Move. Chair of the Australian Music and Art Research Group, which is a national centre and working group of Association RldIM, she is Senior Lecturer, Coordinator of Classical Music Performance, and Acting Head of the Conservatorium of Music at the University of Tasmania.

**Camilo Vaughan**

Conservatorio del Tolima, Ibagué/Colombia

***Indigenism in Art Music and Visual Arts through the Republica Liberal Period (1930-1946)  
in Colombia a Link Made by the Media***

In the third decade of the twentieth century, with the rise to the presidency of Enrique Olaya Herrera, begins in Colombia the period known as the Republica Liberal. In this period, as part of state policies, a boom of indigenism emerges from various disciplines that are initially embodied in the archaeological exhibition of 1938. In the event archaeological objects of the indigenous peoples who inhabited the highlands of Cundinamarca and Boyacá were exposed and some studies of the still existent indigenous communities that inhabit the Amazon jungles were published. This exhibition of liberal ideological cut is interpreted by several Colombian artists as an invitation to explore, from images, sculptures, artifacts, musical instruments and data hitherto unknown, the possibilities of representation of the nation based on the indigenous.

From the field of music emerges a new indigenismo in works of orchestral format that end up being articulated in an indirect way with the western avant-gardes through the exploration of sonorities radically different from those used until then, and later, supported in the representation of the indigenous by Aaron Copland. This symphonic movement ends up reaching international stages through the management of cultural diplomacy policies of the United States in the Cold War scenario.

On the other hand, in plastic arts, the movement called Los Bachues emerged in the same years. Using the name of a Muisca deity as a brand, they proposed a primitivist and anti-academic line (explicitly opposed to the symphonic movement) to represent the nation from the identity of the indigenous.

The appearance in media such as newspapers and magazines of these two movements – supposedly antagonistic from their ideology – generates among them an implicit connection, which makes them talk in spite of themselves.

**Camilo Vaughan Jurado**, is composer and magister in musicology, graduated from the Universidad Nacional de Colombia, with experience in teaching, research and musical creation. He has worked in research projects focused on the analysis of Colombian academic music of the 20<sup>th</sup> century. The products of these works have been presented as papers in academic congresses in Riverside-California (USA), Bogotá, Cali (Colombia) and La Habana (Cuba). His research works has been made in conjunction with the Tolima Conservatory, the INCCA university, the Instituto de Investigaciones Estéticas of the Universidad Nacional de Colombia and the Patronato Colombiano de Artes y Ciencias. He currently works as a full-time professor in the areas of theory and research at the Tolima Conservatory and as a pianist and director in the ensemble of academic contemporary music *DeCámara Experimental*.

**Maurice B. Wheeler**  
University of North Texas

*From Cotton Field to Concert Stage: African American Singers' Journey Toward Parity*

The extraordinary careers being enjoyed by some of the opera world's most sought after African American singers might on the surface appear to be disconnected from the country's history and struggle with racial equality and the tenor of current social and political discourse in the United States. Historically, many African Americans, particularly those residing in non-slaveholding states, were exposed to and engaged with classical music on a large scale long before the abolition of U.S. slavery in the late 19<sup>th</sup> century. Large communities of well-trained and skillful black musical artists were active throughout New England and the Midwest. However, their existence and the significance of their activities and accomplishments were overshadowed by the national media's post-Civil War predilection to indiscriminately group all African Americans together as one monolithic group. It was a group characterized musically by abilities as skilled banjo players and minstrel performers. Imagery of poor, ignorant, obedient servants or foolish, absurd imitators of white society were far more palatable to a national audience of citizens concerned about the future of a nation inhabited by millions of recently freed black people eager to claim their rightful place. Their "rightful place" has been at the crux of the struggle for civil rights for African Americans since the end of slavery. The representation of a separate middle-class or affluent black society, from which many classically trained musicians came, was met with either ridicule and disdain or simple disbelief. Marian Anderson's debut and its legacy at the Metropolitan Opera have become well documented. Much less is known, however, about the generations of African American musicians who paved the way for Anderson and the challenges they faced, including the longings and belongings of navigating two very different social and racial worlds. This presentation covers the visual representation of those struggles.

**Maurice Wheeler** is a noted administrator, music archivist and scholar who has held administrative positions in library education, and academic and public libraries. Currently, Wheeler is Associate Professor of Information Science at the University of North Texas where he teaches management and coordinates the Music Librarianship program of study. Wheeler earned a Ph.D. from the University of Pittsburgh, Master of Music and Master of Library and Information Science degrees, both from the University of Michigan, and a Bachelor of Music from Shorter College. Wheeler's research explores issues of diversity, representation and access in libraries, archives and special collections, and he recently co-curated an exhibition at the Metropolitan Opera (Met) on the history of black singers at the Met. A longtime member of the American Library Association (ALA) and the Music Library Association (MLA), Wheeler formerly served as archivist of the National Opera Association (NOA).

Suzanne Wijsman

The University of Western Australia

***Musicians and Wild Men: Signs of Identity in a 15<sup>th</sup>-century Hebrew Illuminated Prayer Book***

This paper will explore the depiction of musicians and wild men as opposing symbols of identity in the Oppenheimer Siddur (Oxford Bodleian MS Opp. 776), a 15<sup>th</sup>-century book of daily prayers made in Germany by a Jewish scribe-artist for use by his own family. This manuscript contains the largest number of illustrations of musicians in any medieval Hebrew manuscript and two unusual illustrations of wild men. Jewish medieval illuminated manuscripts share many iconographic conventions with Christian art, including musical imagery that is often used to express conceptions of the sacred and profane and attendant notions of model and anti-model. Wild men or women also occur frequently in Christian medieval and Early Modern art and literature and are usually identifiable by the fact that they appear *au naturel*, with a tell-tale, full coat of body hair or leafy garb that is their only covering. Though variously depicted – from humorous foliage sprite to fearsome giant – the wild man is often portrayed as anti-model “other”: bestial, uncivilised and sub-human. Unlike musicians, images of wild men appear in only a few Hebrew illuminated manuscripts. Some of these are known to have been produced in Christian workshops or to have relied on conventional artists’ models that were widely circulated, but there is no known precedent for the way wild men have been rendered in the Oppenheimer Siddur. The contrasting images of pretty, colourful musicians and ugly, violent wild men, and way they have been contextualised in relation to the prayer texts where they occur, suggest that the scribe-artist who made this manuscript created an intentional and vivid opposition between the musicians, identified with Jewish prayer, and the wild men, representing non-Jewish “others.” This implies that the manuscript’s creator not only understood the meanings of such images in medieval Christian visual culture, he deliberately transformed them for his private Jewish audience.

**Suzanne Wijsman** is Associate Professor in Music at the University of Western Australia. She holds degrees in Music, Religion and Near Eastern Studies. For the past two decades, she has engaged in multi-disciplinary research on musical iconography in medieval and early modern Jewish sources. Her work on the Oppenheimer Siddur appears in publications by the Bodleian Library, the International Committee of the History of Art (CIHA), *Heritage Science* as well as the prize-winning book, *Resounding Images: Medieval Intersections of Art, Music and Sound* (Boynton/Reilly, eds., 2015). Forthcoming publications include an article for the *Actes Colloque Musiconis* (Paris-Sorbonne) and a chapter in a book of essays on early modern Jewish music (Diana Matut, ed., E.J. Brill). In 2020, Suzanne will participate as a visiting fellow in the Oxford Centre for Hebrew and Jewish Studies Seminar, *Between Sacred and Profane-Jewish Musical Cultures 1500-1750*, to widen her study of Jewish musical iconography.

**Jocelyn Wolfe**  
Griffith University

**Bruce Wolfe**  
University of Queensland

***Music in Architecture: Lest We Forget***

We engage with a place in a multitude of ways, through all of the senses. We are all an extension of place, but in modern societies the visual often typifies our sense of belonging to place at the expense of other senses. The architecture of our surroundings, for example, is predominantly described in visual terms. Art and architecture are often conflated. Art *in* architecture is often reduced to the visual, and the integration with or application to the built form. Yet architecture gives an acoustic quality of material and space that is inseparable from the experience. Commonly, we are more touched by what we hear than what we see. How, then, do we know our musical selves through architecture? This paper discusses one way of knowing through “The Piano Mill Project,” a hybrid building and musical instrument, designed and purpose-built to house sixteen reclaimed pianos – vestiges of colonialism, post-colonialism, artistic hierarchies, and new beginnings.

**Jocelyn Wolfe** is an Adjunct Research Fellow with Queensland Conservatorium Research Centre, Griffith University, and co-Director of the inter-arts venture, Harrigans Lane Collective. She has extensive experience teaching across various musicology studies in the university environment. Beyond her PhD study on metaphor as a vehicle for teaching about musical sound, her research explores relationships between music and architecture, and music and society. She continues to investigate connections between language, music, sound, and culture.

**Bruce Wolfe** is an award winning architect (The Piano Mill, World Architecture Festival Award for Completed Buildings – Culture, 2018) is renowned for his inspirational work on some of the most prominent, innovative projects in Queensland, including the internationally awarded Queensland Children’s Hospital. Guided by his astute design sensibility, appetite for idea exploration and commitment to collaboration, Bruce facilitates shared vision through design. He is inspired by incorporating art into architecture, yet also the interplay between these two disciplines. He is Chair of the Queensland College of Art Industry Advisory Board, Chair of Vision South Bank, and co-Director of the inter-arts venture, Harrigans Lane Collective.



Gergana Yildiz

University of Tasmania

***Developing National Musical Identity in Turkey: Ilhan Baran's Piano Cycles "Three Abstract Dances" and "Three Bagatelles" as a Blend of Eastern Music and Western Visual Art***

Following the collapse of the Ottoman Empire, the newly established Republic of Turkey commenced socio-cultural reforms. The aim was to create a Western-oriented Turkish Republic. As a result of these reforms, a national musical style was established in the 1930s, characterised by a blend of musical elements from Anatolian folklore and Western-European classical music. During the second half of the twentieth century, Turkish composers worked on developing this style and sustaining a national musical identity. Their strategies included the extensive use of Western compositional techniques and of non-musical sources as inspiration. The present study questions the placement of Turkish musical identity between the East and the West, observing its belonging to the East as a source, as well as the Western direction of its development. In this way it engages with idea of centre and periphery, the other and otherness. The acceptance of the musical norms of the others i.e. the Western Europe, provoked a process of quick adaptation of the national style to the Western norms and in the meantime, searching ways to sustain its originality.

Focusing on the two piano cycles "Three Abstract Dances" and "Three Bagatelles" by the Turkish composer Ilhan Baran (1934-2016), this paper examines the influence of the Western visual art of Paul Klee and Wassily Kandinsky on Baran's style. The composer used the idea of visual abstraction as a lead when working on these cycles. Baran's sonoric experiments with different piano textures recount the use of colour in the abstract paintings, and his extensive use of cluster-based chords relates to the use of geometric shapes in the visual art of P. Klee. In these cycles, the composer achieved an abstractive representation of different musical elements derived from Eastern folklore such as *aksak* rhythms and *maqam* intonations. With this cross-cultural fusion, Baran demonstrates his intention of moving the national Turkish style further from its Eastern source, towards the West and Western concepts of modernity.

**Gergana Yildiz** is a classically trained pianist and piano teacher, holding a Bachelor and Master's degree in piano performance from the Academy of Music, Dance and Fine Art in Plovdiv, Bulgaria. Between 2011 and 2015, Gergana lectured in classical piano at Trakya University in Edirne, Turkey. In 2019, Gergana completed her PhD project on the application and performance execution of the aksak in the piano music of Hungary, Bulgaria and Turkey. Gergana's research interests are focused on relationships between folklore and classical music, musical nationalism and influences between music and politics.

Miloš Zatkalik

University of Arts Belgrade

### *Sound, Image, Word and the Psychoanalytically Informed Analysis of the Arts*

Relationships between different media, acoustic, visual and verbal, can be studied from a multitude of perspectives. The present paper concentrates on the psychoanalytic aspects of these relations, deriving from the explorations of a number of major psychoanalytic writers such as Kris, Kohut, Rose, Feder, Noy, Winnicott and Stern, and ultimately drawing on Freud's teaching on primary and secondary processes, as well his interpretations of dreams.

I begin by asking simple questions regarding certain differences in procedures and techniques between music and pictorial arts. Why is, for instance, Picasso's attempt to present the same figure from different perspectives at the same time so striking, as opposed to the blending of disparate thematic materials that music seems to achieve quite effortlessly? Or, why well into the 20<sup>th</sup> century have we not seen paintings in which objects undergo such a level of fragmentation as is typical of virtually any sonata development?

My attempt to answer such questions is based on the claim that of all the arts, music is closest to the unconscious and preverbal primary modes of mental functioning, and that arts can even be tentatively graded according to the extent to which they partake of primary and secondary processes. By invoking primary-process mechanisms – condensation, displacement, *pars pro toto* – we can explain music's extraordinary predilection for simultaneity or extreme fragmentation hardly conceivable in painting or literature.

I will briefly address the phenomenon of symmetry. Even though extensively studied in both visual arts and music, there is an aspect hitherto unexplored. Namely, according to psychoanalyst Matte-Blanco, the unconscious mind tends towards the symmetrization of logical relations. By applying symmetrical logic, or its combination with formal logic (bi-logic), we can account for a number of phenomena like reversibility, or openness to contradictions, found in music more readily than elsewhere.

**Miloš Zatkalik**, a composer and music theorist, professor at the University of Arts in Belgrade. For several years visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany, the U.S.A., Slovenia and Australia. Research interests include analysis of 20<sup>th</sup>-century music; relationships between music and literature; psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation; he is currently writing a book on goal-oriented processes in post-tonal music.





*The Journal of the Musical Home Everywhere*

# THE ETUDE

## *Music Magazine*



THE MIRACLE AGE IN MUSIC

PRICE 25 CENTS

NOVEMBER 1928

\$2.00 A YEAR

## Association Répertoire International d'Iconographie Musicale (RidIM)

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

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

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

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



## **Organisation**

### **Council**

**Prof Dr Antonio Baldassarre**, President  
**Prof Dr Arnold Myers**, Vice-President  
**PD Dr Dorothea Baumann**, Actuary  
**Susanne Keller**, Treasurer  
**Dr Zdravko Blažeković**  
**Prof Alan Green**  
**Dr José Antonio Robles Cahero**

### **Advisory Members**

**Sean Ferguson**, Editor-in-Chief  
**Dr Laurent Pugin**, Chief Technical Officer

### **Liaison Officers**

**Alexandros Charkiolakis**  
(International Musicological Society)  
**Federica Riva**  
(International Association of Music Libraries, Archives  
and Documentation Centres)  
**Prof Dr Arnold Myers** ad int.  
(International Committee of Musical Instrument  
Museum Collections)

### **Past Presidents**

**Prof Dr Barry S. Brook** (1918-1997)



## **Database of Association RIdIM**

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

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

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

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

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

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

If you would like to register as a cataloguer for Association RIdIM, please contact Association RIdIM at [association@ridim.org](mailto:association@ridim.org).

## Editorial Centre

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

Staff of the Editorial Centre:

**Prof Alan Green**, Project Director

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

**Jarod Ogier**, Associate Editor

The Editorial Centre is engaged in the following activities:

- Providing strategic overview from the perspective of the functionality and usage of the RIdIM database.
- Providing editorial overseeing of the RIdIM database, in consultation with the Council of Association RIdIM, including issues related to quality control and maintenance of content.
- Communicating with RIdIM cataloguers worldwide to provide support and guidance.
- Creating and revising RIdIM cataloguing documentation.
- Entering records into the RIdIM database from a wide range of sources and in particular in areas highlighted as valuable and where there are no cataloguers working outside of Association RIdIM.
- Providing testing and feedback for ongoing enhancements to the RIdIM database.

Contact Sean Ferguson at [ferguson.36@osu.edu](mailto:ferguson.36@osu.edu) regarding database cataloguing policies, procedures or data quality issues, such as:

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

## **The Initiative *Linking and Uniting Knowledge of Music, Dance and Theatre/Opera in Visual Culture* by Association RIdIM**

In 2015 Association RIdIM launched the open access initiative entitled *Linking and Uniting Knowledge of Music, Dance and Theatre/Opera in Visual Culture*, and thus designed the framework for the establishment of the first and unique network and platform for open data exchange and knowledge sharing with other organisations and institutions under the leadership of Association RIdIM and with the RIdIM Database as both a vital tool within the set of resources available as well as the central hub.

Dependent upon the current state of metadata and images of the partner organisation, the exchange of knowledge and data with the database of Association RIdIM operates one of three solutions benefitting collaborative partnership:

**Solution A.** This programme applies to all partners that have not yet developed a database solution and whose data are stored either in paper copy or not recorded at all. Thus Solution A requires the inputting of the raw data material to the RIdIM database.

**Solution B.** This solution covers all partners that have already developed their own database but decided to migrate their data source material to the RIdIM database or partners that wish to export data periodically to the RIdIM database. In these cases a special migration software needs to be written for each partner project in order to export data to the RIdIM database.

**Solution C.** This solution applies to all project partners that have already developed their own database that allows the development of an interface solution i.e. the development of a portal that brings information together from different sources in a uniform way and provides access to the data sets of the partner project.

It is an essential aspect of these collaborative initiatives that the relationship thus fostered be mutually beneficial. In all cases the data remains the possession of the partner and all partners work with Association RIdIM respecting the Association's commitment to provision of the data free of charge.

We warmly invite institutions and individual scholars to join this initiative. If you have questions or if you are interested in joining the project we would appreciate to hear from you via [association@ridim.org](mailto:association@ridim.org).

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

## Picture credits

### Front Page

Aedan Howlett, Detail from Portrait of Michael Kieran Harvey, 2011. Acrylic and aerosol paint on plywood, 244 x 122 cm. Private collection. Reproduced with permission of the artist.

### Page 4

Unknown Indian artist, *A lady listening to music on a terrace*, 1840-50, opaque watercolour and gold paint on paper, 22.9 x 16.1 cm (image) 27.0 x 21.5 cm (sheet). Melbourne: National Gallery of Victoria (inv.-no.: AS279-1980).

### Page 9

Unknown Indian artist, *Maharana Amar Singh II listening to music at night*, c. 1700, opaque water colour and gold paint on paper, 36.3 x 23.3 cm (image) 39.2 x 26.1 cm (sheet). Melbourne: National Gallery of Victoria (inv.-no.: AS71-1980).

### Page 10

Unknown Italian artist, *Luigi Boccherini* [?], 18th century, oil on canvas, 133.8 x 90.7 cm. Melbourne: National Gallery of Victoria (inv.-no. 1210-5).

### Page 12

Archibald J. Campbell (photographer), *Music in the Paddock, Northern Victoria*, date unknown, lantern slide, 8.2 x 8.2 cm. Museums Victoria Collections (inv.-no.: BA 1248).

### Page 15

George Tjungurrayi, *The Dancing Women at Nyumunga*, 1976, acrylic on canvas, wooden frame, 57.0 x 72.5 cm. Canberra: National Museum of Australia (inv.-no.: 1991.0024.4511).

### Page 16

Vincent Namatjira, *Studio self-portrait*, 2018, acrylic on linen canvas, 152.0 x 198.0 cm. Sydney: Art Gallery NSW (inv.-no.: 240.2018).

### Page 23

Lilian Louisa Pitts (photographer), *Music Retain Theory Learning Sheet with Ethelwyn Pitts in Merrigum, Victoria*, 1920-30, negative. Museums Victoria Collections (inv.-no.: MM 31492).

### Page 24

Satsumayaki Hodotazô, *Plate with design of three women playing musical instruments*, Japanese, early 20<sup>th</sup> century, earthenware, gilding, enamel, 4.0 x 20.9 cm. Sydney: Art Gallery NSW (inv.-no.: 204.2008).

### Page 25

Cover page of *Don't ever let them get you!* by George Dreyfus; with contributions from John Whiteoak, Jennifer Isaacs and Rosemary Richards, Melbourne: Black Pepper, 2009.  
The book's cover includes a picture of the childhood passport of George Dreyfus (born 1928 in Elberfeld, Germany), the Australian classical, film and television composer who was taken from his family in 1938 and shipped off with his brother and other children to an orphanage in Australia.

### Page 27

*Japanese music score*, 1928-32, colour offset printing, 30.0 x 22.0 cm. Melbourne: National Gallery of Victoria (Inv.-no.: 2017.1295).

### Page 30

William H. Johnson, *Blind Singer*, c. 1940, screenprint with tempera additions, 44.5 x 29.2 cm. New York: The Museum of Modern Art (inv.-no.: 2501.2001).

**Page 46/47**

Unknown photographer, *Helena and Berta Alpert, also known as the Jamal Twins*, 1950s/1960s, photograph.  
Jerusalem: The National Library of Israel, The Jamal Sisters' Archive.

**Page 51**

Eric Douglas (photographer), *HMV Gramophone & Adelie Penguins, Cape Denison, Banzare Voyage 2, 1930-31, Antarctica*, lantern slide, monochrome, 8.2 x 8.2 cm.  
Museums Victoria Collections (inv.-no.: MM 117551).

**Page 55**

*Before the Bomb Ball, Australia, 1978*, poster rock music, 63.5 x 43.5 cm.  
Sydney: Museum of Applied Arts & Sciences (inv.-no.: 92/422).

**Page 60/61**

Diebold Schilling the Younger, *Lucerne Chronicle* (1509–1513), p. 149/f. 74r. Depiction of the gathering of troops of the Old Swiss Confederacy and of the canton of Solothurn as well as of the city of Mulhouse in order to battle against the rebellious knights of Sundgau (Southern Alsace) in 1468.

**Page 73**

Johann Heinrich Tischbein the Elder, *Self portrait with his wife at the spinet*, 1756-57, oil on canvas, 39.0 x 51.0 cm. Berlin: Gemäldegalerie der Staatlichen Museen zu Berlin (inv.-no.: 1697).

**Page 74**

Cover page of *The Etude Music Magazine*, vol. 46, no. 11 (Nov. 1928).

**Page 75**

James Gillray, *Ars musica*, hand-coloured etching and aquatint, published 16 Feb 1800 by Hannah Humprey, 26.0 x 36.4 cm (plate), 27.9 x 38.0 (paper size). London: National Portrait Gallery (inv.-no.: NPG D12726).

RILM Abstracts of Music Literature  
RILM Abstracts with Full Text  
RILM Music Encyclopedias  
Index to Printed Music  
MGG Online

# writings

the world's

# music

on a world of



Repertoire International de Littérature Musicale  
International Repertory of Music Literature  
Internationales Repertorium der Musikliteratur



# MUSIC IN ART

INTERNATIONAL JOURNAL FOR MUSIC ICONOGRAPHY

Editor: Zdravko Blažeković

Vol. XLIII (2018), 270 pages, 189 illustrations



JORDI BALLESTER, Trumpets, Heralds and Minstrels: Their Relation to the Image of Power and Repression in the Fourteenth- and Fifteenth-Century Catalano-Aragonese Painting

JOAN MUT I ARBÓS, *Sappho Recalled to Life by Music*: Feminine Emotion and *Raison d'État* in Neoclassical Napoleonic Painting

CHRIS PRICE, "Pictorially Speaking, so Ludicrous": George IV on the Dance Floor

STEPHEN A. BERGQUIST, The Musical Paris of Auguste Brouet

WM. KEITH HEIMANN, The Road to Success: "The Long Glorious Grind"

LARS CHRISTENSEN, Imag(in)ing Musical Instruments: Prescriptive and Descriptive Iconography in the Northern Song Dynasty

YANG YUANZHENG 楊元錚, *A Manual of Qin Types of Past Dynasties*: A Speculative Genealogy?

MARITA FORNARO BORDOLLI, The Uruguayan Carnival Stages of the First Half of the Twentieth Century between Transgression and "Measured Joy"

RASHID EPSTEIN ADAMS, The Making of a National Instrument: Imagery, Symbolism and the Social Function of the Malagasy *Valiha*

AKIKO NOZAWA & † YOHANES HANAN PAMUNGKAS, Descriptions of Music Making and Theatrical Dynamism: The Reliefs of Candi Penataran in East Java, Indonesia

ALEXANDRA GOULAKI-VOUTIRA, Conventions, Formulae and Observable Reality in Ancient Music Imagery

SYLVAIN PERROT, Croaking and Clapping: A New Look at an Ancient Greek Bronze Figurine (from Sparta)

CHRYSI KYRATSOU, *Rebetiko Encountering Coming Book*

CHAN KO-ON 陳高安, Representation of Music and Dance in Manga



RESEARCH CENTER FOR MUSIC ICONOGRAPHY  
THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER  
365 Fifth Avenue, New York, N.Y. 10016-4309  
<http://www.musiciconography.org>



Répertoire international de la presse musicale

Retrospective Index to Music Periodicals  
Retrospective Index to Music Periodicals with Full Text

RIPM Preservation Series:  
European and North American Music Periodicals

RIPM JAZZ Periodicals

Documenting, digitizing, and providing access to  
primary source music journals from  
C.P.E. Bach to Bartok, from Berlioz to Bebop

500+ rare, searchable music periodicals  
1,400,000 full text pages

