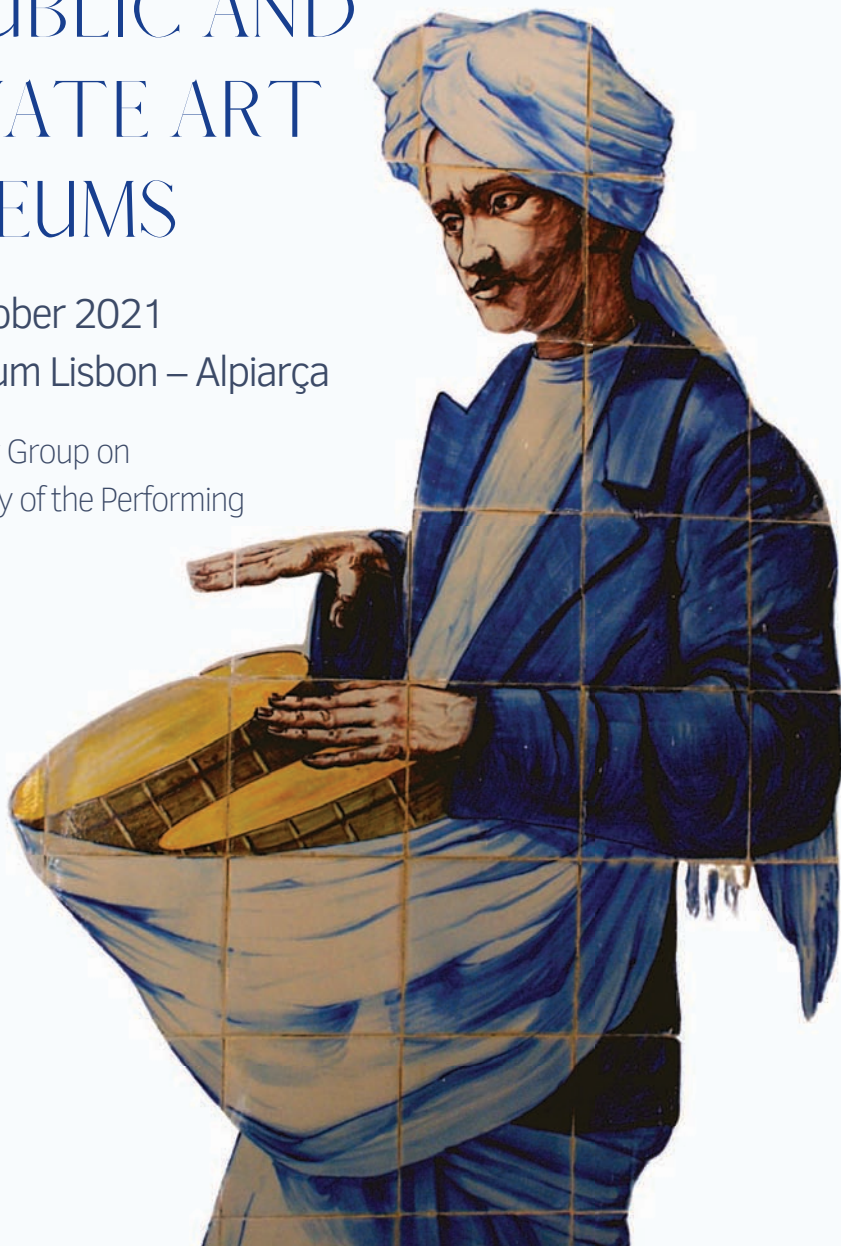


OBJECTS AND IMAGES OF MUSIC IN PUBLIC AND PRIVATE ART MUSEUMS

7 - 9 October 2021

Symposium Lisbon – Alpiarça

ICTM Study Group on
Iconography of the Performing
Arts



17th Symposium of the Study Group on Iconography of the Performing Arts

Organization

Luzia Aurora Rocha | CESEM / NOVA FCSH, Portugal

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CESEM is a research unit devoted to the study of music and its correlation with other arts, culture and society, incorporating various approaches and making use of the latest perspectives and methodologies in Social and Human Sciences. These are the general purposes of CESEM:

- Create a suitable environment for team work, organized to tackle the identified scientific needs and priorities;
- Support the research interests of its members and their participation in international professional venues, and the publication of the research results;
- Promote new collaborative research projects that deepen the knowledge and dissemination of Portuguese, Iberian and Latin American themes;
- Create new research tools, applications, and databases, allowing the international academic community to study local repertoires and other little explored objects as well as promoting the role of Music in contemporary Portuguese life;
- Foster a renewed atmosphere of research and debate, bringing its members together in a dynamic musicological community capable of maintaining excellence in postgraduate studies in Music.

Musical Iconography Theme Line is transversal to several fields of study in the panorama of Musical Sciences. It involves all CESEM research groups that use image with musical motifs as a working tool, whether static (for example, works of art) or dynamic (eg films). Musical Iconography is an area of study in vogue that brings together more and more researchers around the world. In Portugal, the studies in this area are developed in close collaboration with the International Musicological Society RIdIM, Universidad Complutense de Madrid and ICTM. The main objectives of this theme are: collection of sources and cataloging in the database of the specialty; teaching, training and development are promoted within the framework of international norms and criteria for the treatment, description and indexing of images with musical motifs; assistance and support for the preparation of studies and / or projects using Music Iconography as a resource; guidance and continuous training in studies of analysis and interpretation of image with musical content, whether in the form of tutorials, seminars, courses or other actions; creation and development of individual projects and cooperation at a national and international level, assuming this line as creator and dynamizing new vanguards.

Program Overview

All times and dates in UTC

October 7 - CAN/ NOVA FCSH, Lisbon

9h: Registration

9h30m: Opening

10h: Keynote

10h45m: Coffee Break

11h15: Session 1

13h: Lunch Break

14h: Session 2

16h: Coffee Break

16h30: Session 3

19h00: Closure of Session

October 8 – CAN/ NOVA FCSH, Lisbon

9h: Registration

9h30m: Session 4

11h: Coffee Break

11h30: Session 5

13h: Lunch Break

14h: Session 6

16h: Coffee Break

16h30: Session 7

19h: Book Presentation

19h30: Closure of Session

20h30: Dinner with Fados

October 9 – Casa dos Patudos Museum, Alpiarça

7h: Departure to Alpiarça

9h: Reception and Guided Tour to
the Collection

10h30: Keynote

11h: Session 8

13h: Lunch Break

14h30: Session 9

16h30: Coffee Break

17: Session 10

19h30: Closure of Session

20h: Cocktail at Quinta da Atela

Program Details

Online & In-person

All times and dates in UTC

October 7 – CAN/ NOVA FCSH, Lisbon

9h: Registration

9h30m: Opening

Salwa El-Shawan Castelo-Branco (former President of ICTM) – INET-MD / NOVA FCSH

Zdravko Blažeković (ICTM, *Study Group on Iconography of the Performing Arts*, Chair) – Research Center for Music Iconography, CUNY Graduate Center

Manuel Pedro Ferreira – CESEM / NOVA FCSH

Luísa Cymbron – CESEM / NOVA FCSH

Casimira Alves e Nuno Prates – Câmara Municipal de Alpiarça / Casa dos Patudos – Museu de Alpiarça

Elvira Sequeira e Margarida Freire Moleiro – Câmara Municipal de Torres Novas / Museu Municipal Carlos Reis

Anabela Tereso e Susana Mateus – Quinta da Atela

10h: [Red Squares: Seeing Nothing; Hearing All, Lydia Goehr \(Keynote\)](#) | Chair

Manuel Pedro Ferreira

10h45m: Coffee Break

11h15: [Session 1](#) | Chair Edward Luiz Ayres d’Abreu

[Sound as an Interpretative Tool in Museum Exhibitions, Andromache Gazi & Foteini Salmouka](#)

Crossing Competences: From Museum Experiences to Music Pedagogy in Art Collections, **Laura Toffetti**

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Music Topic: Postcards, **Luigi Verdi**

13h: Lunch Break

14h: Session 2 | Chair Benedetta Saglietti

Beethoven and the Pianoforte of his time, **Gerhard Doderer**

The Description and Exploration of a Private American Beethoven Collection, **James F. Green**

Beethoven Depictions in the Palau de la Música Catalana and their Symbolic Role in Barcelona's Musical Context at the Beginning of the 20th Century, **Jordi Ballester**

Beethoven in Portuguese Painting of the Early 1900's: Between Apotheosis and allegories, **Ana Ester Tavares & Hugo Barreira**

16h00: Coffee Break

16h30: Session 3 | Chair Zdravko Blažeković

Visual sources for an ideal collection of musical myths: Pausanias' *Description of Greece* (book X), **Daniela Castaldo**

Looking for the Nightingale's Echo: Collecting Jenny Lind Objects in the Early 20th Century United States, **Katie Callam**

Musical Instrument Collections of the Moravian Brethren in America,
Stewart Carter

A Document as an Anti-Monument: The Death Mask of Priest José
Maurício Nunes Garcia in the Collection of the National Historical
Museum (Rio de Janeiro), **Gilberto Vieira & Aline Montenegro
Magalhães**

Against Endangered Species: the “Emilia Biancardi” Traditional Music
Instruments Collection in Bahia, **Pablo Sotuyo Blanco**

19h00: Closure of Session

October 8 – CAN/ NOVA FCSH, Lisbon

9h: Registration

9h30m: **Session 4** | Chair Nicola Bizzo

Renaissance Echoes in the 20th Century: Iconography, Memory, and Identity, **Luísa Correia Castilho & José Carlos Oliveira & Carlos dos Santos-Luiz**

Effigies, portraits and crypto-portraits of musicians in Portuguese painting from the 17th and 18th centuries: from Vasco Pereira Lusitano's atelier (1535-1609) to Morgado de Setúbal (1752-1809), **Sónia Duarte**

Sonus: How to Design an Itinerary of Music Iconography in the Museums, **Barbara Aniello**

11hm: Coffee Break

11h30m: **Session 5** | Chair Gerhard Doderer

Linking and Uniting Knowledge of Music in Visual Culture, **Antonio Baldassarre**

Golden Images: Iconography in the History of the Son d'Or Phonographic label (Uruguay, 1938 - 2020), **Marita Fornaro Bordolli**

Picturing the Singing Nation: The Federal Singing Festivals in the Long 19th Century, **Antonio Baldassarre**

13h: Lunch Break

14h: **Session 6** | Chair Luzia Aurora Rocha

The Burmese Harp and its Connection with Asian Harp Tradition,
Catherine Raymond

Jean Theodor Royer and his Collection of Chinese Instruments,
Zdravko Blažeković and Mu Qian

The Collection of the Chinese Musical Instruments in the Macau
Scientific and Cultural Centre (Museum), in Lisbon, **Enio de Souza**

Representing Music and Opera in Chinese Propaganda Posters,
Beatriz Silva

16h: Coffee Break

16h30: Session 7 | Chair Jenny Silvestre

Life and death through musical iconography in three Greek vases of
the National Archaeological Museum (Madrid), **María Isabel
Rodríguez López**

*Music and Dance Scenes at the 19th-Century Seville School of
Painting: Exoticism and Spanishness, Ruth Piquer*

*Traditional musical instruments on exploration, an interactive
proposal, Fernando Palacios*

*The Palma Di Cesnola Collection of Cypriot Art Between Turin and
New York, Cristina Santarelli*

*Photobiography of Helena de Sá e Costa: a Project in Course, Jorge
Castro Ribeiro & Helena Costa Araújo & H. L. Gomes de Araújo*

19h: Book Presentation,

*O Restauro de um Cravo Português | Another Portuguese
Harpichord Restored, **Gerhard Doderer & Geert Karman***

19h30: Closure of Session

20h30: Dinner with Fado (prior registration)

October 9 – Casa dos Patudos Museum, Alpiarça

7h: Departure to Alpiarça

9h: Reception with 'Fandango' Performance

9h30m: Guided Tour to the Collections

10h30: *WITH LOVE: Collecting Commissioning and Restoring Beethovenian Art in Italy*, Benedetta Saglietti (**Keynote**) | Chair Luísa Cymbron

11h: Session 8 | Chair Benedetta Saglietti

Musical Imagery and Beethoven's Motifs, **Barbara Barry**

Beethoven Revisited: The Posters from 2000 to 2018 for the Annual Concert of Orquestra Sinfónica Juvenil, **Ângela Flores Baltasar**

Beethoven in Private/Public Casa dos Patudos' Art Collection, **Luzia Aurora Rocha & Nuno Prates**

12h30: Departure to DANIDOCE Restaurant

13h: Lunch Break

14h30: Session 9 | Chair Cristina Santarelli

Weaving Music: Music within Portalegre's Tapestries, **Cláudia Sousa**

Museums as Sites for Displaying Sound Materials: A Framework of Five Constructs, **Alcina Cortez**

The Collection of Queen Items: Vinyl's, Concert Tickets and Memorabilia, **Nicola Bizzo**

Towards a Jazz-Band Musical Iconography in the 20's in Portugal, Via Some Racist “Novelas” and a Political Discourse (António Ferro),
Manuel Mendes Madeira

16h30: Coffee Break and Opening of the Exhibition

17h: Session 10 | Chair Daniela Castaldo

Collecting digital art – future perspectives on musical visual studies,
Christine Fischer

Restoration Process or a Hollywood Action Movie? The Case Study of The Pianoforte Mathias Bostem From Carlos Reis Municipal Museum, **Luzia Aurora Rocha & Margarida Freire Moleiro**

Music Iconography in a Private Collection of Tile Panels Under the Theme "Consumption", **Maria João Sousa**

On Image Uses: Visual Construction of The Scenic Element. A Photograph and Memory, **Sergio Marcelo de los Santos**

The Artistic World of José Relvas in his Article for “A ARTE MUSICAL” and the Voyage of a Violin, **José Raimundo Noras**

19h30: Closure of Session

20h: Cocktail at Quinta da Atela

Keynote Speakers

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Biographies & Abstracts

Surname alphabetically

A

Barbara **Aniello** (Italy) | Lucerne University of Applied Sciences and Arts, School of Music (Italy)

Barbara Aniello is an art historian, musician, and musicologist. Her research area is Music Iconography and Comparative Aesthetics. The experience of twenty-one years of teaching and research has led her to specialize in 'dialogue between the arts'. In her courses and projects, she has aimed not only towards 'inter-disciplinary', but also 'trans-disciplinary' approach. She has organized many events such as the *symposia* "Silence, Polyphony of God" (2019) and "See the invisible: mercy in art" (2016). She also produced several Publications, 62 in all, between books, curatorship, articles, including "Consecrated Life, Family, Mercy: an answer in Caravaggio's musical iconography", "Dialogue between the arts in Portugal in the 20th century", "Erik Satie, a musician among painters", which have received several prizes and awards such as "Prémio Jacinto do Prado Coelho" 2012; 1st Prize in the Competition "Apoio à Edição", 2009; and prepared Exhibition: "Sonus. Museo dell'Opera del Duomo" (Firenze 2021), "The color of sound, Beethoven and his friends" (Lisbon 2005), "Verso lo spazio luce, la pittura ucraina dagli ultimi dell'800 al 1917" (Padova 2004). After graduating in Rome, at the University "La Sapienza" and receiving a PhD in Cultural, Artistic and Musical Heritage in Padua, she worked for seven years abroad, in Lisbon-Portugal, where she completed two Post Doc courses, joining also two international research teams (Cesem, Iha, Cec). Upon her return in Italy, she was hired indefinitely by the Pontifical Gregorian University in Rome as 'Associate Lecturer'.

Sonus: how to design an itinerary of Music Iconography in the Museums

Sonus is the first series of Music Iconography dedicated to Italian Museums. Each number will correspond to an exhibition and a catalogue. With the prestigious editor “Centro Di, Florence”, we have designed an itinerary in which the visitor can download a 'qr code' for each work with the sound of the instrument depicted in the corresponding statue, fresco, embroidery, miniature. The first number from the series is dedicated to Florence and the Museum of the Works of the Cathedral, a complex comprising the Cathedral of Santa Maria del Fiore, Giotto's Tower, The Museum and the Baptistry of San Giovanni. The complete program of the series includes the Museums of Roma, Napoli, Bergamo, Ravenna, Palermo, Padova, Perugia, Viterbo, Città del Vaticano, Tarquinia, Milano.

Helena Costa Araújo (Portugal) | CII/FPCEUP / Universidade do Porto (Portugal)

Helena C. Araújo is a researcher (and full professor invited) in the Centre for Research in Education (CIE/FPCEUP), financed by the National Foundation for Science and Technology (FCT). She has been engaged in many international scientific research projects and presented her work in many international conferences. She has published widely. She has co-organised the exhibition and musical concerts for the Centenary of Helena Sá e Costa, in 2013. She is one of the curators of the website on Luis Costa musical works in Casa da Música in Porto.

Photobiography of Helena de Sá e Costa: a project in course

Helena Moreira de Sá e Costa (Porto, 1913-2006) was an important personality in 20th century Portuguese culture through her activities as a pianist, pedagogue and music promoter. She developed a very important

international career as a concert soloist and teacher, having established many contacts and friendships all over the world. All over the years Helena joined countless documental testimonies of contacts, artistic partnerships and tributes of her lifetime. Her house at Largo da Paz, in Porto, was throughout the 20th century a meeting point for internationally renowned artists besides her friends and students. The memories of many moments in Helena Sá e Costa's life are recorded within the family private archive, which includes drawings, paintings and photographs. The photographs are an important part of the family documental collection and can offer new clues to further understand the life of Helena and the scope of her activities in modern history and culture of Portugal and the countries where she was active as teacher, soloist or jury member of many international musical competitions. This is the main reason for the family decision to promote an edition of a photobiography of Helena Sá e Costa, based on the collection of photographs enriched with new written collaborations of friends, pupils and other personalities of her relations, documenting and renewing her memory. The objectives of this Photobiography Project include the dissemination of the figure and legacy of Helena Sá e Costa and the public presentation of unpublished photos and personal stories related with her. These materials will serve researchers, students and general public in new insights. The expected involvement of national entities, musical institutions and schools in the project will allow the enlargement of information available and new initiatives related to the pianist and her legacy. This panel includes three brief papers and intends to make known the Helena de Sá e Costa Photobiography Project. The three communications will use iconographic materials of the family archive. The first communication focuses on the familial and institutional framework of this project, which aims to remember and honor the legacy of that important figure; the second deals with Helena Sá e Costa's life and career through some images; and the third communication explores some of the artistic relationships between the pianist and other musical partners documented in the photo collection.

**Henrique Luís Gomes de Araújo (Portugal) | CITAR /
Universidade Católica Portuguesa (Portugal)**

Anthropologist, doctorate in Economic Anthropology by ISCTE-IUL (Higher Institute of Labor and Corporate Sciences at the University of Lisbon) and post-doctorate by the School of Arts of the Catholic University of Portugal, he is an integrated researcher at CITAR (Center for Research in Science and Technology of the Arts), having been coordinator (2014) of “The Orpheon Portuguese Society. (1881-2008). Tradition and Innovation”. Porto: Catholic University Editora – Porto. He is one of the curators of the website on Luis Costa musical works in Casa da Música in Porto.

**Photobiography of Helena de Sá e Costa: a project in course (see
Helena Costa Araújo and Jorge Castro Ribeiro)**

B

**Antonio Baldassarre (Switzerland) | Lucerne University of
Applied Sciences and Arts, School of Music (Switzerland)**

Antonio Baldassarre is Vice Dean, Professor and Head of Research and Development of 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.

Linking and Uniting Knowledge of Music in Visual Culture

In 2016 Association Répertoire International d'Iconographie Musicale (RIdIM) launched the open access initiative entitled *Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture*. The RIdIM initiative is a unique network and platform designed to serve as a framework for open data exchange and knowledge sharing with other organisations and institutions. Under the leadership of Association RIdIM, the RIdIM Database offers both a vital tool within the set of resources available, and establishes a central hub. Dependent upon the current state of metadata and images of the partner organization, the exchange of knowledge and data with the database of Association RIdIM provides various solutions for data sharing. The paper addresses the value of such partnership in the dissemination of data and knowledge, and addresses the cultural, organizational, and technological challenges and strategies encountered.

Picturing the Singing Nation: The Federal Singing Festivals in the Long 19th Century

In the holdings of the *Eidgenössische Sängerverein* (Federal Singing Society), Aarau (Switzerland), a vast amount of visual material has been preserved but not thoroughly studied. It encompasses a broad variety of media, including engravings, etchings, illustrations from newspapers, picture postcards, program books, booklets, daguerreotypes, and commemorative coins. The Federal Singing Society was founded in 1842 and held its first federal singing festival in 1843 in Zurich. These festivals were competition events among

male choral societies from all over the country and conducted every other year and at larger intervals from the 1870s onwards. From the very beginning and throughout the entire 19th century the festivals were regarded as a decisive means of national education, the formation of national identity, gender and cultural politics, etc., Leuthy, for example, considered the festivals to be the “nucleus of the nation” and the “mint of the public opinion” (Leuthy:1843:3, 55). The paper will demonstrate that the visualization of the federal singing festivals played a constitutive role in shaping national identities as well as of performative activities and ideas that contributed to nation-building processes in nineteenth-century Switzerland. The paper will suggest that the analysis of visual representation not only conveys the understanding of enunciation and dissemination of political concepts, ideas, and arguments, but that an examination of the festivals also reveals specific mechanisms of the involvement of music activities and their transformation into crucial vehicles in the formation of national processes. As such, the paper will challenge the still wide-spread and highly unilateral claim that all “social and political changes are [...] linguistic” (Baker, 1990:9). Such a claim not only neglects the plethora of visual material that generally accompanies social and political processes, but also oppresses the “cognitive possibilities that are embodied in non-verbal representations.” (Boehm, 2007:27).

Jordi Ballester (Spain) | Universitat Autònoma de Barcelona (Spain)

Jordi Ballester i Gibert (Terrassa, 1963) is a musicologist and professor in the Department of Art and Musicology at the Autonomous University of Barcelona. He has a degree in Philosophy and Arts and a doctorate in Art History from the Autonomous University of Barcelona. His lines of research focus on historical musicology, especially aspects related to musical iconography and medieval organology. Between 1991 and 2001 he was director of the Conservatory of

Terrassa, a period in which he promoted a comprehensive reform of the center to adapt it to the LOGSE, were the beginnings of a symphony orchestra, various instrumental groups, and the design of a new building for the conservatory. In 1995 he won the Emili Pujol Musical Research Prize awarded by the Institut d'Estudis Ilerdencs of the Diputació de Lleida. He is a member of the research group Music, Heritage and Society of the CSIC. He is currently the president of the Catalan Society of Musicology. He regularly collaborates with the radio program *El taller del luthier*, on *Catalunya Música*, talking about topics related to musical iconography.

Beethoven depictions in the *Palau de la Música Catalana* and their symbolic role in Barcelona's musical context at the beginning of the 20th century

The *Palau de la Música Catalana* is a concert hall built in Barcelona between 1905 and 1908, following the ideals of the so-called Catalan Modernist style (the Catalan equivalent to several other fin-de-siècle art movements such as the French *Art Nouveau*, the German *Jugendstil* and the *Vienna Secession*). It was commissioned in 1904 by the Orfeó Català, a renowned choral society founded in 1891 by members of Barcelona's bourgeoisie. The Orfeó was one of the institutions of that period which contributed the most to expanding the modernist ideals; in fact, the Palau is considered one of the masterpieces of the Catalan Modernism: it combines an iron structure with a rich decoration including not only the floral style characteristic of the fin-de-siècle but also a complex iconographic program essentially consisting of the convergence of universal music and the popular Catalan music. The iconographic program includes two busts of Beethoven, one of them located outside, in the balcony of the main façade, together with the sculptures of other composers (Palestrina, J. S. Bach and R. Wagner). The second one is inside, framed with Doric columns and placed in the proscenium; above it, an impressive sculpture depicting Wagner's *Die Walküre* cavalcade rises. Although these busts were made by two different sculptors -Eusebi Arnau (1864-1933) and Pablo Gargallo (1881-1934)-, both were sketched by Lluís Domènech i

Montaner (1850-1923), the *Palau*'s main architect, following international models. This paper will focus on the diverse symbolic significances that these Beethoven busts' play in the *Palau de la Música*'s iconographic program, paying special attention on the role that the German composer played in the Orfeó Català's musical ideals. It will also take into consideration the role that Beethoven's music (and myth) played in Barcelona's musical (and cultural) context during that period.

Hugo Barreira (Portugal) | Faculty of Arts and Humanities of University of Porto (Portugal)

Hugo Barreira has a PhD in History of Portuguese Art (2017) by the Faculty of Arts and Humanities of University of Porto (FLUP). He is a Assistant Professor of the Department of Heritage Studies of FLUP and is also a integrated researcher on CITCEM – Transdisciplinary Research Centre «Culture, Space and Memory». Its main research fields are the moving image media and the visual studies, with his doctoral thesis – *Imagens na Imagem em Movimento. Documentos e Expressões* (to be published in 2020) and several articles in national and international publications. Other research fields include the history of architecture and the urban history of the modern period, with his master's dissertation – *Improvisos de Progresso: Arquiteturas em Espinho (1900-1943)*, as well as the artistic and cultural production of the nineteenth and of the first half of the twentieth century. He develops and collaborates regularly in training and research in the context of his research topics in FLUP and other institutions.

Beethoven in Portuguese painting of the early 1900's: between apotheosis and allegorie

Miguel Ângelo Lambertini (1862-1920), an important Portuguese pianist and influent music benefactor of the late 19th and early 20th centuries, and the painter José Malhoa (1855- 1933), could spend all their lives without any

significant connection between each other. However, thanks to their common friend José Relvas (1858-1929), an art collector, amateur violinist, influent politician and owner of Casa dos Patudos in Alpiarça, Lambertini and Malhoa became acquainted by 1899, beginning a relationship that led to several commissions of paintings with specific characteristics. These paintings were meant to embellish the music room of Palacete Lambertini – house of Lambertini’s family, designed by the Italian professor Nicola Bigaglia (1841-1908) –, also known as “Salão Beethoven” (“Beethoven Hall”), because Ludwig van Beethoven (1770-1827) was Lambertini’s favourite composer and is the main focus of the room’s paintings, finished by 1903.

Taking “Salão Beethoven” as the starting point, this communication’s primary goal is to study Malhoa’s paintings from a trans-disciplinary point of view, including historical and artistic analytical perspectives, centred around music iconography. To achieve this, in addition to the formal, iconographic and iconological analysis, we will also explore the creative process of the artist and the interventions of José Relvas in the final outcome. Furthermore, we will contextualize these paintings in Malhoa’s artistic production, establishing synchronic and diachronic connections with national and international examples. It is also our purpose to encourage a critical reflection about the place of music in the architectures and artistic environments promoted by Miguel Ângelo Lambertini e José Relvas.

Barbara Barry (England) | University of London, and the Van Leer Institute (England, Israel)

Barbara Barry has five degrees in music – two in piano performance from Trinity College of Music, London, and three in music history and theory from the University of London, including PhD awarded *‘magna cum laude’*. In London, she was Chair of Music History at the Guildhall School of Music and Drama, one of Europe’s most important conservatories, and faculty member in music history and theory in the Music Department at University of London Goldsmiths’ College. During her career in the United States, she was Chair of Music History at the Longy School of Music at Bard College, music faculty

member for the Radcliffe Seminars at Harvard University, and Professor of Musicology in the Conservatory of Music at Lynn University. Barbara Barry is the author of five books and many articles in musicology and theoretical modeling in music. Her articles are on a wide range of research topics, including a study of closure in Mahler published by *the Journal of Musicological Research*, a major article on Schubert's sonata forms published by the *Journal of Music and Meaning*, an article on Schubert's 'Unfinished' symphony in *The Musical Times* and two large-scale articles on Adorno's work on musical language and the diffraction of structure in the *International Review of the Aesthetics and Sociology of Music*. In 2018, she completed a commissioned series of articles on all the late Beethoven string quartets and has recently finished a book on Contemporary Perspectives on the Music of Beethoven and Schubert.

Musical Imagery and Beethoven's Motifs

The Symposium raises important questions about images of music within artworks and the place of music in private and public collections. Images of music are important in the iconology of art during specific periods, such as the Renaissance where music was identified as one of the liberal arts and a salient motif of harmony as in Carpaccio's 'Presentation' in the Accademia, Venice, with the angel playing a lute; or in the works of individual artists, for example Vermeer, whose paintings of young women playing music is more than a motif of domestic culture but almost a secret harmony, as a part of Vermeer's style. As distinct from associative iconology or contextual motifs, music in public and private collections can instrumental music focus on specific imagery in artworks through instrumental music's flexibility of emotional contour and character. This can be 'tied' to a particular artwork or group of works in a collection. This 'tying' of musical character to specific images was made famous in E.T.A. Hoffmann's celebrated review of Beethoven's 5th symphony, first published in 1810, where he says: "Thus Beethoven's opens to us the realm of the monstrous and immeasurable...Beethoven's music wields the lever of fear, awe, horror, and

pain, and awakens that eternal longing that is the essence of the romantic." Whatever Beethoven's intentions in his instrumental music, once in the public sphere - and here, the public sphere of art - it becomes integrated into the context of visual imagery, just as it does in film. This paper is about how Beethoven's music becomes part different kinds of artistic climate, how its expressive contours, both powerful and lyrical, can enhance a range of styles and textures in art. These are not necessarily intentional on the part of either the artist or the composer but may enable collectors to project certain kind of painterly imagery through Beethoven's motifs.

Zdravko Blažeković (Croatia) | City University of New York, The Graduate Center (USA)

ZDRAVKO BLAŽEKOVIĆ is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography *Music in Art*, which he has been editing since. He is also chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns 18th- and 19th-century music of Southeast and Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early 19th century, and music symbolism in medieval and renaissance astrology.

Jean Theodore Royer and his Collection of Chinese Instruments

The Netherlands was during the eighteenth century one of the powerhouses in the trade with Canton, and many Dutch organizations and individuals amassed significant collections of Chinese objects. The most accomplished collector among them was the lawyer, antiquarian and proto-Sinologist Jean Theodore Royer (1737–1807), who has never visited China, but dedicated

years of his life to learn the Chinese language and the history and culture of the country. With his collection, Royer attempted to document all aspects of Chinese life, and besides a rich selection of the Chinese artworks, porcelain, paintings, and lacquerware, he also collected Chinese everyday objects, such as male and female clothing including underclothes, socks, headgear, and accessories; household implements; a Chinese apothecary with five hundred ingredients for medicines; and objects related to the natural sciences. His collection of musical instruments was small: a drum with the belonging stick, another pair of drums with the belonging drumsticks, a *pipa*, a flute *dizi*, a *sheng* (which was actually its Japanese variant *shō*), and a pair of *bo* cimbals. However, he commissioned from China a series of fourteen large-size gouache paintings showing a total of 76 Chinese musical instruments, each accompanied by its name. As musical instruments without a musician are nothing but material objects devoid of their purpose, and Royer did not have available musicians who would know how to tune, maintain, and play the instruments that he would have acquired, having detailed depictions of instruments may have been for him a satisfactory surrogate. This collection was in the 1770s, when the depictions arrived to Hague, the most extensive survey of Chinese instruments in Europe. Since pictures were in Royer's private collection and never published, they remained unknown to Sinologists. The pictures are today kept at the Museum Volkenkunde in Leiden (inventory numbers RV-360-7899 through RV-360-7913).

Nicola Bizzo (Italy) | CESEM / NOVAFCSH

Nicola Bizzo took a degree in History of Music at Università degli Studi di Torino (Italy) in 2003. His studies vary from classical iconographical fonts to contemporary popular music, including many new ways of communications as videoclip and album covers. He collaborated in many conferences around the world as Queen expert and is now member of the NOVA FCSH study group for

the University of Lisbon. He published several papers in well-known international journals such as "Music in Art" and other books. He created and developed with regular updates the site www.queenvinyls.com.

The collection of Queen items: vinyl's, concert tickets and memorabilia

I've been collecting Queen related items for the least 25 years. At the very start the collection wasn't intended to be published in any way, but in 2007 I decided to put it online creating a site, to have it better organized and to help other collectors, so that they have a free online catalogue of several Queen items. The creation of such a big collection follows several steps: the accumulation of the musical media (finding them online, in fairs or in trades), the preservation (with the use of dedicated sleeves for each item), the cataloguing (building a database), the online publication (on the site and in social networks). The collection consists mainly of vinyl as support (over 1.500 different editions from all around the world), then hundreds of CD, DVD, Blu-ray, cassettes. Other formats include newspapers, magazines, advertisings and a growing series of concert tickets and concert programs. Even the pics taken personally by me during the concerts have a big part in the site. From the beginning the site had around 500.000 visits and its name was so successful that Greg Brooks, Queen archivist, contacted me personally to have the images of my collection to publish them in forthcoming book regarding Queen memorabilia. The next projects for the collection, amongst finding new items to be added, is to increase the numbers of daily visitors helping new and old collectors to have an online database of what has been published: in fact, for each record much info are displayed (the front cover, the title, the catalogue number, the country, the year of publication and so on). In fact, there are no official catalogues or lists with all the publications regarding the Queen discography for many reasons, and because the success of the group lasted for many years worldwide.

The site is updated weekly adding new items and sometimes re-organizing the existing one. The main advantage of an online publication, besides the

ease of use and the worldwide instant visibility, is the possibility to use high resolution scan of the items (mainly the picture sleeve covers of the vinyl's) so that other collectors and researchers can see every single detail and can consult a big online catalogue of music iconography freely available and steadily updated.

Marita Fornaro Bordolli (Uruguay) | Universidad de la República, Uruguay

Marita Fornaro Bordolli: Degree in Musicology (1986), in Anthropological Sciences (1983) and in Historical Sciences (1978) from the University of the Republic, Uruguay. Specialist in Ethnomusicology and its Applications to Education (INIDEF - National Council of Culture of Venezuela / OEA; Caracas, 1982). She has obtained the Diploma of Advanced Studies in the Doctorate in Music and in the Doctorate in Anthropology from the University of Salamanca. Her main work fields are culture and popular music, and music in theatrical institutions. She has developed research in Uruguay, Brazil, Venezuela, Colombia, Cuba, Mexico, Spain and Portugal. She has been the academic head of various R&D projects, and has been a member of the international project team at the Complutense University of Madrid, the University of Oviedo, the University of Valladolid and the IMLA. She has published books, articles, compact discs, and various multimedia materials. She has been president of the Latin American Branch of the IASPM (2010-2012), of which she is now secretary. She is currently coordinator of the Department of Musicology at the University School of Music and the Center for Research in Musical and Performing Arts of the Northwest Coast (University of the Republic).

Golden images: iconography in the history of the Son d'Or phonographic label (Uruguay, 1938 - 2020)

From 1938 to the present, the phonographic label and studio Son d'Or ("Golden sound", later on, Sondor), first of its kind in Uruguay, has preserved all the artisanal and commercial equipment used in its activity, photographic series registering the evolution of the technology of the records factory and recording studio, the graphic art of the covers of all its longplay albums, cassettes and CDs (also of other labels acquired by Sondor during the last decades of the 20th century), as well as visual advertising of its own label, business enterprises and political parties. The activity of this label and its production, from tango of the time of its creation to resistance music during the dictatorship endured by Uruguay between 1973 and 1985, make this company a prominent actor in the development of popular music of the country (Fornaro 2019).

I have researched these materials since the beginning of this century, with a special focus on the iconographic aspects, on which I have previously published papers regarding the iconography of the covers of longplay albums (Fornaro 2015). In this paper, I propose the analysis of two types of materials: the graphic art of the advertising pieces produced by the studio and label regarding its own activity, and the photographic documentation on the record factory. This material will be contrasted with the objects preserved by the company, with graphic art styles of international phonographic companies (such as Victor, represented by Sondor in Uruguay), with advertising pieces recorded for radio broadcasting and with data obtained in interviews with its founder, Enrique Abal Salvo, and the current director of the label, Rafael Abal Oliú. The quality and quantity of materials available in this private archive, and the willingness of its director to work with researchers from the Uruguayan public university allow, among others, two reflections: the first, regarding the contributions of this type of link to the academy and the private productive sector of the cultural area; the second, on how the research itself is generating new iconography available for use in various disciplines and by the general public.

Michael Burden (England) | Oxford University and New College

Michael Burden, FAHA, is Professor in Opera Studies at Oxford University; he is also Fellow in Music at New College, where he is Dean. His published research is on aspects of London dance and theatre in the 17th, 18th, and 19th centuries. He is currently completing a volume on the staging of opera in London between 1660 and 1860; publications include the five-volumed *London Opera Observed 1711-1843*, a study of the London years of the soprano Regina Mingotti, a volume edited with Jennifer Thorp - *The works of Monsieur Noverre translated from the French: Noverre, his circle, and the English* *Lettres sur la danse*, and a jointly edited volume, *Staging History 1740-1840*. He is Principal Investigator on the electronic calendar, 'The London Stage 1800-1844.' He is Director of Productions of New Chamber Opera.

The mise en scene of Pacini's Saffo in London

Staging Giovanni Pacini's opera *Saffo* in London was a gamble for the promoter William Macready. The Drury Lane theatre was financially stretched, and the opera was unknown to the public, offering the possibility of profitable novelty on one hand, but the chance of an ignominious failure on the other should the work be rejected. To bolster the project, Macready booked Clara Novello to make her London stage debut, and booked Mary Postens (the contralto Mrs Alfred) to sing opposite her. Macready had a tough time dealing with low orchestral standards, Clara Novello's grandeur (at her own estimation), and financial turmoil. We have had little practical visual record of the show (and precious few of any operas from this period) – before now. This paper considers some newly discovered drawings of the production and its details, using them as a basis for discussion to revisit the staging of this elusive opera.

C

Katie Callam (USA) | Harvard University (USA)

Katie Callam is completing her PhD in historical musicology at Harvard University. Her dissertation, “‘To Look After and Preserve’: Curating Musical America, 1905-1935” analyzes the ways in which four performers articulated U.S.-American music history through aural and tangible means. She is a recipient of the Mark Tucker prize from the Society for American Music and her work has been supported by the Society for American Music and the Charles Warren Center for Studies in American History.

Looking for the Nightingale’s Echo: Collecting Jenny Lind Objects in the Early 20th Century United States

Leonidas Westervelt (1875-1952) never heard Jenny Lind sing. The famed Swedish soprano, whose 1850-1852 United States tour captivated the nation, had retired before the advent of sound recording. Despite this fact – or, perhaps, because of it – Westervelt dedicated his own life to reimagining hers, seeking to understand the woman on whose voice and personality P.T. Barnum had been willing to risk a fortune. Westervelt, a New York City-based playwright, did so by traveling extensively over the course of four decades, acquiring all manner of Lind-related objects, from stacks of sheet music to a parlor stove, which he exhibited both in his home and publicly in popular New York City venues. This paper examines the vital role material culture played in Westervelt’s mission to understand Lind and her world, probing his reliance on objects as a means through which one might hear echoes of a voice no longer sounding. I argue that objects allowed Westervelt to reach audiences and explore Lind’s role in a bygone era of U.S.- American music in a way that written histories could not. Drawing on approaches to material culture

developed by Laurel Ulrich (2015), I conduct a close looking at – and listening to – a candle snuffer and a piece of scrimshaw, two of the one hundred-plus objects in the New-York Historical Society’s Westervelt/Lind Collection, hitherto unexplored by musicologists. Through analysis of these objects alongside hundreds of documents in the collection, I demonstrate that for Westervelt, collecting surpassed a mere gentleman’s hobby: it became a method for deep connection with the past. Objects fueled Westervelt’s historical imagination and prompted a paradoxical claim that he “knew” Jenny Lind. Additionally, the time and money involved in acquiring these objects provided Westervelt with a way to publicly perform his wealth and social position while also exercising control over Lind’s legacy through his exhibits and short journal articles. My work explores issues of celebrity, class, and knowledge production outside of the academy while considering the extent to which those with the means to buy history hold the power to shape it.

Daniela Castaldo (Italy) | Università del Salento (Italy)

Daniela Castaldo is associate professor of Musicology at the University of Salento-Lecce (Italy). Her research fields are Ancient Greek and Roman Music, Music Iconography and Archaeology, the Reception of the Visual Classical Tradition in Art from Renaissance to the 19 century. She is member of the board of *MOISA. The International Society for the Study of Greek and Roman Music and its Cultural Heritage* and of *RlDIM. Association Répertoire Internationale d’Iconographie Musicale*.

Visual sources for an ideal collection of musical myths: Pausanias’ *Description of Greece* (book X)

Reporting about his visit to the Apollo Sanctuary at Delphi, in book X of his *Description of Greece* (Ἑλλάδος Περιήγησις), the Greek geographer Pausanias

(2nd century C.E), gives a detailed description of the scenes painted by Polygnotos in the building called *Cnidian Lesche* and representing the Greek Underworld (Hades). Many of these pictures, which we know today only through Pausanias's description, represented musical myths, such as Orpheus, Marsyas, Thamyris, and were conceived to provide examples (*paradeigmata*) of punished transgressions. In my communication I am tracing the visual and iconographic models of this ideal collection of pictures, and interpret them in light of the contemporaneous historical and cultural context.

Luísa Correia **Castilho** (Portugal) | IPCB & NOVA FCSH (Portugal)

Luísa Correia Castilho holds a Ph.D. in Music and Musicology, Professor at Escola Superior de Artes Aplicadas (ESART) of the Instituto Politécnico of Castelo Branco (IPCB), integrated member of CESEM (Center of Studies in Sociology and Musical Aesthetics) and collaborating member of Age.Comm (Interdisciplinary Research Unit – Functional Aged Communities). Prof. Castilho took part in national and international congresses, courses, seminars, and conferences, within the scope of musicology and education. Published scientific articles in both national and international magazines. Member of several research projects, among which the following stand out: Team member of the research project PTDC/EAT-MMU/104206/2008, dedicated to the elaboration of the catalog of Instrumental Music in Portugal: 1755-1834; Team member of the project Ordo Christi – Artistic Heritage of the Order of Christ between Zêzere and Tagus (15th and 16th centuries) (SAICT-POL/23684/2016) led by the Instituto Politécnico of Castelo Branco.

Renaissance echoes in the 20th century: iconography, memory, and identity on the ceiling paintings of the Church of Santa Maria in Covilhã (Portugal).

The Church of Santa Maria, located in the historical center of Covilhã (Portugal), has its origins in the 16th century. This building was rebuilt in the 18th century, refurbished in the 19th century, and profoundly restored in 1942. The following year, the roof collapsed. After its reconstruction, new ceiling paintings were executed by professor António Esteves Lopes – also known as “Lopes da Covilhã” – a painter and promoter of arts in Beira Baixa. These works comprise eight different iconographical musical scenes, in which several musical angels are represented playing several instruments (stringed instruments – both bowed and plucked – and woodwinds). Despite being created in the 20th century, these paintings try to recreate Renaissance scene settings. The main purpose of this communication is to describe, analyze and study the iconographical and iconological value of these works, concerning both historical and organological aspects, without disregarding the painter’s aesthetic options and latent Renaissance influences.

Jorge Castro Ribeiro (Portugal) | INET-MD / Universidade de Aveiro (Portugal)

Musicologist and ethnomusicologist. PhD in Music (Ethnomusicology) by the University of Aveiro and undergraduated in Musicology by New University of Lisbon. Auxiliar Professor at University of Aveiro. Integrated researcher of INET-md and Project Coordinator. Author and co-author of books and articles about music in Portugal, music in Cape Verde and Music History in Portugal. Engaged in public dissemination of symphonic music.

Photobiography of Helena de Sá e Costa: a project in course (see Helena Costa Araújo and Henrique Luís Gomes de Araújo)

Alcina Cortez (Portugal) | NOVA FCSH (Portugal)

Alcina Cortez is a museum professional since 1996 and she have served in Expo'98 and Calouste Gulbenkian Foundation. She holds a BSc in Musicology (1992), a post-graduation in Popular Music Studies (2011) and in Acoustics and Sound Studies (2019), a MSc in Ethnomusicology/Museology (2014), and is currently concluding her PhD in Ethnomusicology/Museology under the supervision of Salwa Castelo-Branco, NOVA, University of Lisbon, and Noel Lobley, Virginia University. Alcina Cortez work through the lens of sound studies, ethnomusicology, museum studies, sensory studies, and social semiotics with a view to examine sound materials' opportunities for building museum exhibitions in articulation with the social, cultural, political, and technological dimensions. The general idea is to assist in efforts towards a more effective museum practice focused on nurturing identity work and community development, which she understands as fundamental tools for the sustainability of humankind.

Museums as sites for displaying sound materials: a framework of five constructs

The ways in which sound materials have been deployed in museum exhibitions and the listening practices that have developed in parallel have long since been driven by a complex interplay of circumstances such as situational museum practices and management options, the conceptual constructs underlying such practices and the wider social and cultural orders in which these are enmeshed as well as the existing and emerging technological devices. The purpose of this presentation is to reason on how sound materials have served museum exhibitions down through time and on

the signifying opportunities opened up by those uses. In greater detail, I argue that such uses tend to cluster into five conceptual constructs, specifically, (1) sound as lecturing (2) sound as artifact; (3) sound as ambiance/ soundtrack; (4) sound as epistemology; (5) sound as art. From the methodological point of view, my work draws on two types of data: fruitful insights gathered from the academic literature covering such practices and on my own observations stemming from my visits to a set of fifty permanent and temporary museum exhibitions worldwide.

D

Gerhard **Doderer** (Germany) | Independent Researcher (Portugal)

Organist and musicologist with education in Germany, professor at the Departamento de Ciências Musicais of the Lisbon Universidade Nova between 1981 and 2011. After his retirement focusing on Iberian keyboard music editions and publications concerning 18th-century Portuguese keyboard instruments.

Beethoven and the Pianoforte of His Time

L. van Beethoven's longlife relationship with the "Hammerklavier" will be closely looked at, particularly as far as the role of this instrument in the Vienesese society, his personal pianoforte sound ideal, some organological aspects and, finally, the instruments themselves the master had in his possession are concerned.

Sónia Duarte (Portugal) | ARTIS & CESEM (Portugal)

Sónia Duarte (Oporto, 1982) is teacher and researcher. At the present she is a PhD candidate in Art History (University of Lisbon) and FCT fellow with the project "Imagens de Música na Pintura Barroca em Portugal (1600-1750)". In 2018 she won a scholarship at the Museo Nacional del Prado, also in 2010 she had already won a scholarship at the National Music Museum, having collaborated on the book "Instrumentos Musicais. Normas de Inventário". She completed a Master degree in Musicology from NOVA University of Lisbon about "The contribution of musical iconography in the painting of the 15th and 16th centuries, both portuguese, luso-flemish and flemish in Portugal, for the recognition of musical practices at that time: sources and models used in painting atelier" with Excellent (2012). With a degree in Art History, specializing in Painting Conservation and Restoration and in Percussion Instruments, she also surveys painting in Portugal and documentary sources on musicians and builders of musical instruments working here. Member of ARTIS - Art History Institute of the University of Lisbon and researcher in training at CESEM - Center for the Study of Sociology and Musical Aesthetics of the NOVA University of Lisbon.

Effigies, portraits and crypto-portraits of musicians in portuguese painting from the 17th and 18th centuries: from Vasco Pereira Lusitano's atelier (1535-1609) to Morgado de Setúbal (1752-1809)

Despite of Portugal produced the first treatise about the portrait of the Western World (an dialogue *Do Tirar Polo Natural* by Francisco de Holanda, 1549), there are very few portraits of portuguese figures painted by national artists in the 17th and 18th centuries. Even more scarce are the effigies and the portraits of professionals and amateurs musicians, in contrast to a large number of crypto-portraits of figures who are playing musical instruments, both in sacred and profane iconography. Thus, the 'corpus' of portuguese portraits painting with musical iconography which we have been carrying out *in situ* and analyze, can be grouped into three samples. Firstly, stylized crypto-

portraits of saints, shepherds, celestial beings or anthropomorphic figures that playing musical instruments, composing or singing from pseudo-epigraphic music sheets and books, by Vasco Pereira Lusitano's workshops (1535-1609) or Amaro do Vale (?-d.1619); secondly, integrated portraits of commissioners, such as the case of oil on wood with an anachronistic musician playing a guitar, today in a private collection (Duarte, 2011), or alms and blind musicians taken from *de visu* by José António Benedito Soares de Faria e Barros (Morgado de Setúbal; 1752-1809), who created a novelty widely expanded on portuguese painting in the following centuries; finally, the effigie of João Lourenço Rebelo, the musician who worked for João IV, by José do Avelar Rebelo (ca. 1600-1657) or the little princes, represented in many activities like composing or playing a diversity of music instruments, from Francisco Vieira Lusitano (1699-1783), to João Glama (ca. 1708-1792) or Miguel António do Amaral (1710-1780). Individuals or collectives; frontier, half-face or thirds; apparatus or allegorical; half-lengths or whole body; the typologies of professional and amateur musicians portrait in public and private collections - whose main function is to create a simulation to make the absent visible, extolling and memorizing it - give us clues for a given context, at a given time, allowing us to distinguish the real from the symbolic in the face of the following problem: What is the role of the portuguese musical portrait for the recognition of musical practices of that period? Who were they for? What sources and models were used in its making? (Note: Unfortunately, for the moment, we have no record of any self-portraits in portuguese painting, such as those by Sofonisba Anguissola or Lavinia Fontana, artists who portray themselves as painters and as a musicians, recently questioned at the Museo Nacional del Prado in the exhibition “A Tale of Two Women Painters: Sofonisba Anguissola and Lavinia Fontana”).

F

Christine **Fischer** (Switzerland) | Independent Researcher

Christine Fischer is Senior Research Associate at Lucerne University of applied arts and science – Music. She studied musicology, Italian literature and history of art at Ludwig- Maximilians-Universität Munich and University of California Los Angeles. After having earned her Phd with a thesis on Maria Antonia Walpurgis at University of Berne in 2004, she studied Gender Studies at University of Basel. 2007 to 2013 she held an assistant professorship of the Swiss National Science Foundation at Schola Cantorum Basiliensis, conducting research on the performance practices of Italian opera at German courts. Fischer worked as music journalist, dramaturgue and freelance author. 2013 to 2019 she served as co-president of ForumMusikDiversität. Her main areas of research are gender, diversity and music, female authorship, opera and the interdependence of the arts on stage, Swiss music history of the 19th century and culturally derived performance practice.

Beethoven 1902 in Vienna: media correspondences and performative aspects of the 14th exhibition of the Sezession

The concept of the merging of arts to be experienced in the artistic walkabout deeply affected the exhibition on Beethoven, shown 1902 in the building of the Sezession in Vienna. A collaborative approach of the contributing artist in conceptualizing and realizing the exhibition was part of their understanding of “Gesamtkunstwerk”. There therefore was a notion of an “ideal reception” of the works by Gustav Klimt, Max Klinger, Ferdinand Andri, Joseph Maria Auchentaller and others, exhibited in the three halls of the building’s ground floor. In the bulk of literature by art historians and musicologist accessible on the exhibition’s artists, paintings, reliefs and sculptures there is also mention

of a specific feature of the opening ceremony: Gustav Mahler, who advised Klinger during the creation of the exhibition, performed an own arrangement of parts of the final movement of Beethoven's 9th symphony for brass ensemble. Although the extensive and in parts polemic echo of the press and other documents of reception were considered in elaborating a broad spectrum of diverse interpretations, the notion of a performative experience of the exhibition is hardly mentioned or labelled as such in academic approaches to the subject. The paper will contribute to filling this lacuna by referring to the spatial, musical and music aesthetic interrelations of the artefacts seen and heard.

Ângela Flores Baltazar (Portugal) | CESEM / NOVA FCSH (Portugal)

Ângela has attended the Luís António Maldonado Rodrigues's Conservatory of Music in Torres Vedras, and proceeded her violin studies in Nacional Superior Academy of Orchestra. Graduated in Musicology in Faculty of Social and Human Sciences of Nova University, she's now taking a master degree in the same institution in Historical Musicology. She collaborates with the Centre for the Study of the Sociology and Aesthetics of Music (CESEM), in the research group of Critical Theory and Communication and in the NEGEM: Studies of Music and Gender.

Beethoven revisited: the posters from 2000 to 2018 for the annual concert of Orquestra Sinfónica Juvenil

The *Orquestra Sinfónica Juvenil* (Youth Symphony Orchestra) is an institution founded in 1973 that has maintained activity without interruption until today. Throughout its years of existence, this orchestra has witnessed several important events of the history of Portugal and surviving significant ruptures

such as the Carnation Revolution in 1974. This paper is a result of part of my work in the archive of this orchestra, and focuses on the iconographic analysis of the posters edited from 2000 to 2018 for the annual concert of *Orquestra Sinfónica Juvenil* that takes place in November / December in the *Aula Magna* of the University of Lisbon. As part of the communicative language, the posters seek to attract the youth, by using elements associated with it in canonical images of composers like Beethoven. Given this fact, the question arises: how is the figure of Beethoven renewed in order to appeal to a young public? In these posters, symbols that connect this composer to our contemporaneity are frequently observed, breaking down barriers associated with the symbolic capital of his music, democratizing his work through a new visual approach.

G

Andromache **GAZI** (Greece) | Panteion University of Social and Political Sciences (Greece)

Andromache Gazi is associate professor of museology at the Department of Communication, Media and Culture, Panteion University of Social and Political Sciences, Athens, Greece. She also teaches at the Greek Open University and lectures widely on museum topics. Prior to entering academia, she worked for many years as a museum consultant and exhibition curator. Her research interests include museum history and ideology, the theory and practice of exhibitions, museum text, memory studies, oral history, public history and public archaeology. Publications include the edited volumes *National Museums in Southern Europe. History and Perspectives*, Athens 2012 (with

Alexandra Bounia) *and Oral History in Museums and Education*, Athens 2015 (with Irene Nakou).

Sound as an Interpretative Tool in Museum Exhibitions

Sound has been incorporated in museums initially because of artistic practices in the 20th century and, recently, as an alternative medium of cultural mediation. Museums are integrating sound in the exhibition space as a flexible and versatile medium for storytelling, engagement, sensation, amusement, and communication. This paper focuses on the use of sound as an interpretive tool in the exhibition context, based on the ephemeral, emotional, performative, and immersive nature of sound which can provide alternative ways of experiencing exhibitions. The interpretive potential of sound can be identified in its potential to transform the exhibition context, to update the content, to incorporate additional information and to interconnect the exhibits. Sound may be used to convey information, to act as an indicator of social, historical, and cultural changes and to enrich the re-enactment of the past. The use of sound as an interpretive tool and sensory stimulus aims at exploring the sociocultural biography of objects on display and to simulate their original context. Furthermore, sound can re-create meaning, transform the looking experience and provide a different kind of perception. Eventually, sound could establish new forms of relations among visitors, collections, and institutions. This paper will explore the sonic prospects of museum exhibits by focusing on the dramaturgical use of sound and music in audio narration and the use of dramatized narratives to create specific atmosphere, to recall memories and to provoke emotions. More specifically, we will focus on sound sources (e.g. musical instruments and sound-producing devices) which traditionally have been limited to their visual dimension in the museum environment and hope to shed some light on their use as interpretative tools within museum exhibitions.

Gilberto Vieira Garcia (Brazil) | Instituto Federal Fluminense (Brazil) and CESEM/NOVA FCSH (Portugal)

Gilberto Vieira Garcia is a Ph.D. in Education from the Federal University of Rio de Janeiro (UFRJ). Visiting Ph.D. Student at School of Advanced Studies in Social Sciences/Paris, in Research Center for Arts and Language (EHESS, CRAL). Collaborating researcher at the Research Center for the Study of Sociology and Musical Aesthetics (CESEM), in Music Group in the Modern Period, NOVA University Lisbon. Teacher and researcher at the Federal Fluminense Institute (IFF), Rio de Janeiro, Brazil.

A document as an anti-monument: the death mask of Priest José Maurício Nunes Garcia in the collection of the National Historical Museum (Rio de Janeiro)

Priest José Maurício Nunes Garcia (1767-1830) is considered one of the most important Brazilian musicians of the first half of the 19th century. The National Historical Museum (MHN-RJ) preserves some objects related to the musician, including a death mask sculpted by Manuel de Araújo Porto-Alegre. The object was part of the Imperial House's collections, at the National Museum, together with other masks that were transferred to the MHN-RJ in 1922. Our general objective is to analyse the trajectory of this mask, to know the purposes of its production, the places where it circulated, what roles it played in the collections and how it is currently at the MHN-RJ.

According to Porto-Alegre, the mask was made in two versions, the one we are dealing with here and the other that was part of the collections of a phrenologist in Paris, "fanatic" by Franz Joseph Gall. Our hypothesis is that its integration as part of the collections of natural history was associated with racial studies of the 19th century. Porto-Alegre himself described the genius of the musician, "despite his skin color", identifying a distinction between "the bark and the core". According to him, the musician "had the mixed race characteristics on his lips, in the shape of his nose and on the

protrusion of his cheekbones”. These characteristics were hidden in Priest José Maurício’s paintings, which became iconic images of this musician. This apparent incongruity among these objects accentuates the importance of this specific study on the trajectory of this mask and its role in the construction of memories and historical representations about José Maurício Nunes. This study will follow the trail of Igor Kopytoff (1996), in his work entitled “The cultural biography of things” and the analyzes on musical iconography, according to Tilman Seebass (2000).

Lydia Goehr (USA) | Columbia University (USA) | Keynote / Lisbon

Lydia Goehr is Professor of Philosophy at Columbia University. In 2009/2010 she received a Lenfest Distinguished Columbia Faculty Award, in 2007/8 The Graduate Student Advisory Council (GSAC)’s Faculty Mentoring Award (FMA), and in 2005, a Columbia University Presidential Award for Outstanding Teaching.

Red Squares: Seeing Nothing; Hearing All

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

James F. Green (USA) | Ira F. Brilliant Center for Beethoven Studies in California (USA)

James F. Green was born in Michigan, where he studied fine art and history. He has a post graduate degree in Interior Design from the New York School of Interior Design. Mr. Green has been active in Beethoven research for nearly 50 years. He was founder of the Michigan Beethoven Society. Presently, he serves on the Executive Board of the Ira F. Brilliant Center for Beethoven Studies in California. He is the author of the “New Hess Catalog of Beethoven’s Works,” which was awarded the Adele Mellen Prize. He has written several articles on Beethoven, which have been published in European scholarly journals. Besides his Beethoven activities, Mr. Green is an International Award winning Interior Designer and President of Monument Records. He worked for 14 years at the White House as an Events Planner and Designer.

The Description and Exploration of a Private American Beethoven Collection

This presentation will begin with a short overview of an extensive American Beethoven Collection. It consists of nearly 3000 items relating to Beethoven’s life, works and images. Included in the collection, which ranges from the Kitsch and collectable to very rare examples of high art. Initial focus will cover the book collection which numbers almost 1400 volumes. While the presentation will cover some of the highlights of the book collection, primary emphasis will be given to the images of Beethoven in the collection which include a large collection of paintings, drawings, prints and statues. Short descriptions will be give to show how the image of Beethoven changed in the public mind over the years.

M

Margarida Freire **Moleiro** (Portugal) | Museu Municipal Carlos Reis (Portugal)

Margarida Freire Moleiro has a degree in History from the Faculty of Letters of the University of Lisbon (2003) and a postgraduate degree in Cultural Heritage from the Portuguese Catholic University (2004). Master in Editorial Studies, University of Aveiro (2011), Margarida Moleiro holds a degree in Advanced Studies in Cultural Studies (University Aveiro / University of Minho) and is currently a doctoral student in Museology at the Lusófona University of Lisbon. She has been director of the Carlos Reis Municipal Museum since 2014, and currently also serves as head of the Torres Novas Municipality Culture Division, an area that includes museums and heritage, the municipal historical archive and library.

Restoration Process or a Hollywood Action Movie? The Case Study of the Pianoforte Mathias Bostem from Carlos Reis Municipal Museum

The pianoforte built by Mathias Bostem in 1777 in Lisbon (Portugal) is a rare musical instrument of national and international relevance. The piano's mechanism is very similar to the instruments built by the Italian Bartolomeu Cristofori, being one of the latest instruments with such features. It was recently restored / intervened at the Polytechnic Institute of Tomar (Portugal). Several academics, musicians and restorers already identified several options considered as totally wrong, which damaged the instrument, mostly aesthetically but probably also mechanically. Layers of its history were dramatically removed. Quite unusual was the fact that the instrument was held hostage for several years at the hands of its restorer, who refused to return the piano to the Museum, trying to impose a second phase in the restauration process. Several claims were filed by the Museum and after this

epic process the musical instrument returned home. Nowadays a scientific advisory committee is working with the Museum to reflect upon the future of the piano, both as musical instrument and collection object. The purpose of this paper is to present data on the restoration process carried out at the Polytechnic Institute of Tomar and to present the ideas proposed concerning the future of this musical instrument.

Aline Montenegro Magalhães (Brazil) | UniRio and National Historical Museum RJ (Brazil)

Aline Montenegro Magalhães is a Ph.D. in Social History from the Federal University of Rio de Janeiro (UFRJ). Postdoctoral Research in Museology (UniRio/MAST). Researcher at the National Historical Museum (MHN-RJ).

A document as an anti-monument: the death mask of Priest José Maurício Nunes Garcia in the collection of the National Historical Museum (Rio de Janeiro) (see also Gilberto Viera Garcia)

N

José Raimundo **Noras** (Portugal) | CH-ULisboa

José Raimundo Noras holds currently a FCT PhD scholarship holder with the reference SFRH/BD/132222/2017 (support from POCH and FSE), with the project: “The political action and the social ideals of José Relvas (1907-1919)”. He has a degree in History and a master’s in art history from the Faculty of Arts of the University of Coimbra (FLUC). Currently he is an integrated researcher at CH-ULisboa. He has participated in scientific activities regularly in Portugal and occasionally abroad (Italy, USA, Spain, and Hungary).

The artistic world of José Relvas in his articles for A Arte Musical and the voyage of a violin

José Relvas (1858-1929) is better referred as framer, as collector or as politician. Yet he also so was fine violin player, disciple of Nicolau Ribas, as well as deeply acquainted with the music of his time, from what he did spare no fortune to enjoy in concerts and voyages on the major European capitals. He still is the only Portuguese to have owned an authenticated Stradivarius violin, a gift from his father. In this paper, we sought to present the relation of the man and this musical object as a symbol of for his social roles as a music lover and a collector, from art as a way of life, not disregarding the business component of art collecting.

In our research, we identified all the collaboration of José Relvas with the art magazine “*A Arte Musical*”, directed by Michel’ângelo Lambertini, musician, Relvas friend and *compagnon de route* in the promotion of Chamber Music in Portugal. We intend to present how in such magazine José Relvas bought to border audience his ethic and aesthetic conceptions, for whom art was a commitment with life, beyond the images and the objects themselves.

O

José Carlos **Oliveira** (Portugal) | IPCB

Organist, conductor, and teacher at Escola Superior de Artes Aplicadas (ESART) of the Polytechnic Institut of Castelo Branco (IPCB). Degree in Church Music at the Fachakademie für katholischen Kirchenmusik und Musikerziehung Regensburg (Germany). Degree in Musical Pedagogie (Organ) at the Hochschule für Musik und Theater Munich (Germany). Ph.D. Student at the Communication and Arts Department of the University of Aveiro – Music Performance Studies. Published articles in both national and international magazines. Participation in several national and international congresses, through communications and posters, with emphasis on musical performance and analysis. Titular organist at the Parish Church of S. José Operário in Castelo Branco (Organ Willis/Schulte – 29/II).

Renaissance echoes in the 20th century: iconography, memory, and identity on the ceiling paintings of the Church of Santa Maria in Covilhã (Portugal).
(See also Luísa Correia Castilho)

P

Fernando Palacios (Ecuador) | Pontificia Universidad Católica del Ecuador/Center for World Music, University of Hildesheim (Ecuador, Germany)

Fernando Palacios, PhD. in Ethnomusicology and master's degree in Hispano-American musical heritage. Professor at the Pontifical Catholic University of Ecuador. Associate Researcher at the Center for World Music at the University of Hildesheim and Visiting Researcher at the University of Roskilde. He has published books and articles related to traditional music and designed and implemented musical, audio-visual, and sound art works. In addition, he ventures into the field of community-based music therapy and the management of cultural projects with a social emphasis. His academic activities as lecturer and researcher are combined with the creative and performative side. Currently is studying a second PhD. in Sound Art.

Traditional musical instruments on exploration, an interactive proposal.

Musical instruments, although considered as physical bodies to produce music, are sound objects in themselves, as far as materials, structure, shape, and acoustic resonance characteristics are concerned. As well, each of them has a collective history, in terms of the cultural group to whom they belong; and an individual one, because of its process of elaboration and its particular performing possibilities. This proposal raises an innovative approach to traditional musical instruments as entities for sound exploration. It presents the results of the project *Und Du? Playing with sounds, an invitation to explore with traditional musical instruments*, implemented at the Center for World Music, University of Hildesheim (Germany), an institution that contains an

enormous collection of traditional musical instruments, from several cultures around the world. The project aims a creative approach. It was presented in an artistic installation, developed through the design and implementation of a sound-creation workshop, through a selection of musical instruments from different countries and cultures, chosen by the participants themselves, to be explored as sound objects, as a physical entity that produces certain acoustic qualities. It also raises the possibility of transmitting information about the cultures to which these objects belong through this same sound experimentation, so sounds offer forms of communication mobilizing all the senses and reaching levels of knowledge beyond words, concepts, and theories. The workshops were held in various cooperative spaces, according to the participants and their socio-cultural contexts. It was intended to access a group of young people, elders, special abilities group and people at risk, improving the participation of under-represented voices in the shaping narratives.

Ruth Piquer (Spain) | Universidad Complutense de Madrid (Spain)

PhD. Ruth Piquer Sanclemente is Lecturer at the Musicology Department (Universidad Complutense de Madrid). She teaches Musicla Iconography, Ethnomusicology, Musical Criticism and Popular Music. She has been Postdoctoral Visting Fellow at Cambridge University (Faculty of Music). (MEC-Fullbright Programm-Fundación española para la Ciencia y la Tecnología). She studied at the Universidad Complutense de Madrid, where she obtained her MA in Musicology with Award (2002), BA History of Art (2000), and PhD in Musicology, with the Award for Best PhD dissertation in Musicology 2008-2009. As part of her PhD studies, she spent Terms at Humboldt Universität Berlin, Université Paris Sorbonne IV, University of Melbourne, and Institute for Musical Research, London. Her PhD dissertation was published in Spain as

"Clasicismo Moderno, Neoclasicismo y Retornos en el pensamiento musical español" (Editorial Doble J, Sevilla, 2010). She is member of different R+D Projects on Musicology and Art. She has lectured and presented papers at different international Universities and Institutions.

Music and dance scenes at the 19th-century Seville school of painting: Exoticism and Spanishness

The Thyssen Museum in Malaga houses one of the most relevant collections of 19th-century Seville school of painting. It is, for the most part, genre paintings with numerous representations of music and dance. Bullfighters, Sevillanas and guitarists coined a topical image of Andalusia, which responds to the European orientalist taste and the cultural imaginary of contemporary travelers and writers. By observing paintings by Rafael Arroyo, Rafael Benjumea, Manuel Cabral Agudo, Antonio Cabral, Ángel María Cortellini and Joaquín Domínguez Bécquer, among others, I will study the models followed by the painters and the echoes of European orientalism, the relationship with the musical, artistic and literary reality of Andalusia of the moment and the aspects related to the sound landscape, as well as the gender issues present in the images Feminine related to music.

Nuno Prates (Portugal) | Casa dos Patudos – Museu de Alpiarça and CESEM/NOVA FCSH (Portugal)

Nuno Prates was born in Alpiarça. He is the Curator of Casa dos Patudos - Alpiarça Museum since 2011. Graduated in History (Variant of Archeology) from the Faculty of Letters of the University of Coimbra, he also attended the Degree in Art History at the same University, postgraduate studies in Museology at the University of Évora and Inventory of Intangible Cultural Heritage specialization at the Aberta University in Lisbon. He is currently a Master student in Management of Cultural Heritage, teacher of History,

researcher in local and regional heritage. He collaborates with NOVA FCSH/CESEM in the Study Group for Music Iconography.

Beethoven in Private/Public Casa dos Patudos' Art Collection

José Relvas (1858-1929), former owner of Casa dos Patudos, was a leading politician on the national and international scene. He was also a wealthy farmer, amateur musician and an art collector. His private art collection is now a public museum with more than 8000 objects. His favorite composer was Ludwig van Beethoven. This fact is reflected in the existence of several objects connected to this composer. More than just art pieces they are also objects of personal pleasure. It is the aim of this paper to analyze the variety of artistic supports depicting/related to Beethoven - a jar (the "Jarra Beethoven"), the key cover cloth for the family piano (with a musical excerpt from the "Waldstein" Sonata), a lithograph (Beethoven's portrait) and several pianola scrolls. In addition to musicological, historical, musical iconographic and organological topics, it is intended, above all, to understand the role of these objects during their dual existence from privately owned art objects to public museum objects. Beethoven in private/public Casa dos Patudos' Art Collection.

Q

Mu Qian (China) | Répertoire International de Littérature Musicale, New York (USA)

MU Qian is an ethnomusicologist, music producer, performing arts curator, and writer. He got his doctorate in ethnomusicology from School of Oriental and African Studies, University of London, with a dissertation on music of the Uyghur Sufis in China. He is currently based in New York, working as an editor at Répertoire International de Littérature Musicale (rilm.org).

Mu has curated concerts of world music in Asia, Europe, and North America. He recorded and produced the CD "Everyone Listen Close" by Yandong Grand Singers, which was selected by Transglobal World Music Chart as the Best Album of Asia & Pacific of the 2019-2020 season. He hosts serial radio shows on BBC3 to introduce music from different parts of China, and contributes to the Songlines magazine.

As an ethnomusicologist, Mu has given lectures at University of California, Los Angeles, International Institute for Asian Studies (Leiden), and Royal Holloway, University of London. He has published articles on European Journal of Musicology and Central Asian Survey, and translated into Chinese Alan P. Merriam's book Anthropology of Music (People's Music Publishing House, Beijing, 2010).

JEAN THEODORE ROYER AND HIS COLLECTION OF CHINESE INSTRUMENTS (see also Zdravko Blažeković)

R

Catherine **Raymond** (USA) | Center for Burma Studies Northern Illinois University (USA)

Catherine Raymond is Professor of South and Southeast Asian Art History at Northern Illinois University (NIU). She holds a Ph. D. (Art and Archaeology) in Indian and Southeast Asian studies from La Sorbonne (*Université de Paris III*) and a DREA (equivalent to an M.A.) in Burmese from *l'Institut National des Langues et Civilisations Orientales*, Paris. She is also the Director of the Center for Burma Studies where she curates the unique and extensive Burma Art Collection. Dr. Raymond's research has largely focused on the material culture of Burma/Myanmar —past and present— and more broadly their interaction with South and Southeast Asian civilizations. Her special and continued interest in Burmese musical instruments drew from research that she is conducting in Burma/Myanmar and in their neighbouring countries for a coming exhibition based largely on the collection of Burmese musical instruments which form a notable, and enlarging, component of the Burmese artworks here at NIU. She already curated an exhibition in 2014 on “Music for Divine”.

The Burmese Harp and its connection with Asian Harp Tradition

Amongst the rich tradition of musical instruments found in Burmese cultures, the Burmese Harp, *saung gauk*, has become a visual element of Burmese identity. This paper will explore its visual representations and its connections with other Asian harp traditions. Well known in Asia - particularly in Burma - from the first millennium under the ancient Pyu culture, and celebrated by the Chinese under the Tang Dynasty, the harp's popularity continued until today. Once a famous Asian instrument well known from China to Southeast Asia, it nowadays solely played in Burma but its form varied according to the different cultures located in Myanmar today. Its function was not only

associated with Buddhism, with the court rituals but also with specific rituals and Spirits cults. Based not only on ethno-musicology but also on visual analyses from various sources, this paper based on a collection of musical instruments and manuscripts within the Burma Art Collection of Northern Illinois University will explore how the instrument evolved from its various Asian traditions to become an icon of national identity.

Luzia Aurora Rocha (Portugal) | CESEM/NOVA FCSH (Portugal)

Luzia Aurora Rocha studied Musicology in Lisbon (Portugal) and Innsbruck (Austria), earning a PhD in Musicology from the Universidade NOVA de Lisboa in 2012 with a dissertation on Portuguese Baroque Musical Iconography. She is currently a research fellow at the Centre for the Study of the Sociology and Aesthetics of Music (CESEM), with part-time teaching duties at the Department of Musicology of the Universidade NOVA de Lisboa (NOVA FCSH); she also coordinates the Musical Iconography Thematic Line at CESEM. Her work spans the fields of Musicology, Musical Iconography, Organology, Semiotics and Cultural Studies with a focus on issues of production, reception, cataloguing of sources and cultural transfer. She has taught at several higher education and university institutions (Instituto Piaget, INUAF, Metropolitan Orchestra and Universidade Lusíada de Lisboa) in the areas of Music History, Musical Iconography, Organology, Pedagogy and Didactics.

Luzia Aurora Rocha holds a Merit Prize from NOVA University (1999) and benefited from a PhD grant (FCT, 2006) and two post-doctoral research grants (The Orient Foundation, 2015; CESEM, 2017) before she applied successfully for a contract as a researcher (2019-). Rocha is the author of *Cantate Dominum – Música e Espiritualidade no Azulejo Barroco* (Colibri, 2015), *Opera & Caricatura – o Teatro de S. Carlos na obra de Rafael Bordalo Pinheiro* (Colibri, 2010), co-author of *Musical Images: Iconographic-Musical Itinerary* (Althum,

2019), editor of *Iconografia Musical: Autores de Países Ibero-Americanos e das Caraíbas* (2015) and co-editor of *Iconografia Musical: Organologia, Construtores e Prática Musical em Diálogo* (2017), *Iconografia Musical: Temas Portugueses* (2020). Her work has appeared in peer-reviewed, and web-of-science indexed journals such as *Acta Musicologica*, *Studia Musicologica*, *Journal of Musicological Research* and *Musica Hodie*. She presented her work abroad, by invitation and as a keynote speaker in Mexico, Brazil, Cuba, USA, Spain, Italy, Switzerland, Turkey, Russia, China and Japan.

Beethoven in Private/Public Casa dos Patudos' Art Collection (see Nuno Prates)

Restoration Process or a Hollywood Action Movie? The Case Study of the Pianoforte Mathias Bostem from Carlos Reis Municipal Museum (see Margarida Moleiro)

María Isabel Rodríguez López (Spain) | Universidad Complutense de Madrid (Spain)

María Isabel Rodríguez López - Professor of Archeology at the Department of Historiographic Sciences and Techniques and Archeology of the UCM. She is a specialist in Iconography of the classical world, a subject to which she has dedicated her Bachelor Thesis and Doctoral Thesis, and on which she has written numerous research papers, books, and articles in specialized scientific journals. In recent years her research has also been oriented to the study of the musical iconography of Antiquity. María Isabel Rodríguez López has directed the Classical Archeology Seminar at the Complutense University of Madrid since 2004, an academic activity that has been organized for twenty years.

Life and death through musical iconography in three Greek vases of the National Archaeological Museum (Madrid)

We propose an approach to the musical iconography of three extraordinary vases that are part of the collection of Greek ceramics of the National Archaeological Museum. Focusing on their decoration, we will analyze the role of music associated with fertility and the Apollo / Dionysus contraposition (hydria with the ascension of Dionysus to Olympus, Varez Fisa collection, n. 1999/99/66), its relationship with the literature and the Athenian society from the early Classical period (stamnos showing barbiton and symposiasts, Royal Collection, n. 11009) and we will enter the Hades and get familiar with Greek funerary practices through Orpheus' kythara, depicted in the magnificent Apulian amphora by the Baltimore Painter (recent acquisition, n. 2015/97/1). (Presentation in Spanish with English PowerPoint)

S

Benedetta Saglietti (Italy) | Brescia Conservatory of Music (Italy) | Keynote / Alpiarça

Benedetta Saglietti, a music historian, holds a Ph.D. in modern history from University of Turin (Italy) and teaches at Conservatory of music (Brescia). She is active as a researcher in different fields and an expert of Beethoven's iconography. Saglietti was asked to contribute to the exhibition catalogue *Ludwig van. Le mythe Beethoven* (Gallimard 2016) and recently curated the Beethoven room of *Vedere la musica* (Rovigo 2021). In 2020 she published *La Quinta Sinfonia di Beethoven recensita da E.T.A. Hoffmann*, prefaced by Riccardo Muti. Previously she edited de Vienne's memoir *Una visita a*

Beethoven (2014). Her first book *Beethoven, ritratti e immagini* appeared in 2010.

Her research interests include the relationship between music and color and the autobiography of German-speaking musicians in the first half of the 18th century. She co-edited with G. Satragni the new edition of Alfredo Casella's *Strawinski* (2016) and now curates a digital project to disseminate Casella's music on the web. Her multimedia project about Schönberg's *Pierrot lunaire*, conceived together with Valentina Manchia, as based on the graphic designer Massin's work, made its debut in 2018 at the renowned Stresa Festival. She is regularly invited to give lectures around the world.

With love: Collecting, Commissioning and Restoring Beethovenian Art in Italy

What role does Beethoven play in the public and private art collections in Italy? I would like to present in Alpiarça three different highlights.

The first story concerns a restoration of a forgotten bust of Beethoven (1897) made by Leonardo Bistolfi, the most relevant Italian symbolist sculptor. This important piece of Beethoven's iconography recently resurfaced is exhibited at the Bistolfi Museum and Cast Gallery of Casale Monferrato (Piemonte) together with the portrait of its buyer, the composer Luigi Ernesto Ferraria. In Muggia, northeast Italy, province of Trieste, there is the so-called "Biblioteca beethoveniana," a private house museum which contains a collection entirely dedicated to Beethoven. Forty years of work and research later, the Carrino's Family collection comprises more than 11,000 items. As collectors, their purpose is to explore Beethoven's myth and legacy in different form of art and crafts: books, sculptures, paintings, engravings and graphics, *ex libris*, medals, and *objets d'art*, but also ephemera like postcards. We will have the opportunity of discovering together some selected items of this collection.

In central Italy, a music enthusiast - the lawyer Guglielmo Borgiani - commissioned a new bust of Beethoven to the sculptor Marco Cingolani. His work is based on the marble bust by Hugo Hagen (1859). Through careful

iconographic study, a double re-interpretation of Beethoven saw the light. We are happy to share with you this works of art whose creation we supervised step by step with love.

Foteini Salmouka (Greece) | Panteion University of Social and Political Studies (Greece)

Foteini Salmouka is a PhD candidate at Panteion University of Social and Political Studies (Department of Communication, Media and Culture). Her doctoral thesis focuses on the use of sound as an interpretative tool in museum exhibitions. She holds a MA in Cultural Management (Panteion University of Social and Political Studies), a BSc in Mathematics (University of Athens), a Diploma in Composition and is an Advanced Music Theory graduate. As a composer she has presented several compositions of chamber music in concert venues in Greece and she has curated audiovisual presentations. Her research interests include sound studies, sensory museology and interpretation, the reuse of digital cultural heritage and digital museology.

Sound as an interpretative tool in museum exhibitions (See also Andromache Gazi)

Cristina Santarelli (Italy) | Istituto per I Beni Musicali in Piemonte & CESEM/NOVA FCSH (Portugal)

Cristina Santarelli, formerly lecturer in Medieval and Renaissance Music at the Turin University (1998-2002), is now the President of the Istituto per i Beni Musicali in Piemonte and responsible for its music-iconographical archive.

Member of the IMS Study Group on Music Iconography in European Art and of the ICTM Study Group for the Iconography of the Performing Arts (vice-chair from 2014), between 2005 and 2015 she took part as a teacher in summer courses, seminars and masterclasses held at the Universidad Complutense of Madrid, the University of Oviedo, the Universidade Nova of Lisbon, the Bibliothèque Nationale de France of Paris and the Università “La Sapienza” of Rome. In 2011 she organized in Turin the Fourth Conference of the IMS Study Group on Music Iconography in European Art (The Courts in Europe: Musical Iconography and Princely Power) and in 2014 the Twelfth Conference of the ICTM Study Group on Iconography of the Performing Arts (Neoclassical Reverberations of Discovering Antiquity). She is a member of the editorial board of the review «Music in Art» (Research Center for Music Iconography, CUNY) and of the editorial series “Studies in Music, Dance and Theatre Iconography” (Wien, Hollizer Wissenschaftsverlag); she also contributes to the RIdIM Database. Her research is focused on twentieth-century visual art and on Savoy court.

The Palma Di Cesnola Collection of Cypriot Art Between Turin And New York

Because of its geographical position, the island of Cyprus has acted as an intermediary in commercial and cultural exchanges between Asia and Europe since antiquity. In the late Bronze Age (1600–1050 B.C.), it was under the influence of the Mycenaean culture, with its main cities Kition and Kourion on the south coast and Enkomi on the east coast. At the end of the thirteenth century B.C., the first Achaeans fleeing from Asia Minor settled in Cyprus, giving rise to new cities, such as Sinda and Palaipaphos. Other Achaean populations driven from the continent by the Dorians arrived between the twelve and eleventh century B.C., reinforcing the predominance of Greek elements in the local art. After Enkomi was abandoned (around 1000 B.C.), the city of Salamina gradually gained importance; it was in close contact with Greece in both the “Cypro-Geometric” period (1050–700 B.C.) and the “Cypro-Archaic” period (700–475 B.C.).

The ruins of the Cypriot temples of Kourion, Kition and Idalion, as well as many tombs from different epochs, were discovered around 1845–1850. Assembling of several private collections was begun because of these discoveries, some of them later becoming part of public collections. The first among them was established in the Museo di Antichità of the Royal University of Turin in March 1847, thanks to the donation by Marcello Cerruti, consul of the King of Sardinia in Cyprus. It consisted of about one hundred objects (vases, sculptures, terra-cottas) discovered at Kition and Idalion. Other specimens from various sanctuaries and necropolises were added between 1870 and 1877, donated by the Piedmontese Luigi Palma di Cesnola. After emigrating to the United States in 1865, he became American consul in Cyprus, where he carried out excavations for more than a decade, aimed exclusively at acquiring material to sell on the antiquities market. His personal collection of more than 35000 pieces was almost entirely acquired by the Metropolitan Museum of New York in 1873, while another large group of objects had previously gone to the Louvre. The items that arrived in Turin thanks to his brother Alessandro, range in time from the Geometric to the late Hellenistic period; detailed comparisons can be made with similar pieces of the American collection, part of which is now in the Stanford University Museum.

Sergio Marcelo de los **Santos** (Uruguay) | University of the Republic (Uruguay)

Cultural Management Specialist (Postgraduate Diploma in Cultural Management, Social Sciences School, Udelar, 2015). Theatrical Designer graduated from the Dramatic Arts School of Montevideo. Currently enrolled in the Master of Human Sciences, option Theory and History of Theater, at the Humanities and Education Sciences School, Udelar. He develops his professional activity in Montevideo: design –costumes, scenography and

lighting for theater, contemporary dance and opera—, and research on scenic and musical arts. He works at the Musical and Scenic Arts Research Center of the North Coast (CIAMEN), Regional University Center (CENUR), Salto City, UdelAR.

On Image Uses : Visual Construction Of The Scenic Element. A photograph and memory.

Starting with a 1973¹ photograph used in 2017 as a reference in the production of the opera *The Consul* (Menotti, 1950), there was research carried out on creation-reception processes in the field of the scenic and musical arts. The picture was produced in a 35mm negative that frames an area of a theater hall, which, despite the wide framing, can only be partially seen: the architecture of the hall, the audience and a great number of papers falling from out of field of vision. That hall is perfectly identifiable as the Teatro Solís. There, at the end of a performance of the Symphony Orchestra during a prolonged period of general strike, Uruguayan Communist Party protesters threw flyers into the air to denounce the 1973 coup d'état. The selected photograph records one moment, among several, that makes possible the visualization of practices and expectations in one of the recent nodes of the Uruguayan political-cultural history. It is significant due to its functionality as a record of a challenging social use of the dominant discourse at the beginning of the Uruguayan military-civic dictatorship (1973-1985), as well as condensing part of the conflict, speeches, and visions of that era as an image of resistance and memory. The presented research takes this picture as a source of affiliations between phenomena, representations, and cultural objects of different times, although not disparate. In *The Consul* of the 2017 Opera Season of the Teatro Solís, there was a reenactment of the action recorded by the photograph under study. Through some concepts of the iconographic/iconological method, the sounding-board character of the

¹ *Flyers in the main hall of the Teatro Solís, ca. 1973.* Author: Aurelio González <http://cdf.montevideo.gub.uy/fotosexposicion/23173?page=14>.

images presented is highlighted as a turning point in relation to history, their ability to stress and articulate various knowledges, and the possibility of taking them as condensing externalizations of sensitive mechanisms.

Carlos dos Santos-Luiz (Portugal) | School of Education at Coimbra Polytechnic. CIPEM.INET-MD (Portugal)

Carlos dos Santos-Luiz: Degree in Musical Sciences at the New University of Lisbon and master's in musical sciences at the University of Coimbra, Ph.D. in Psychology of Music at the University of Aveiro with a grant from the Foundation for Science and Technology (FCT). Currently, an Adjunct Professor at the College of Education, Coimbra Polytechnic Institute (Portugal), teaching various subjects in "Acoustics" on the degree courses of Applied Music Studies, and Multimedia Communication and Design. He has participated in national and international congresses, courses, and seminars, within the scope of historical and systematic musicology and education. As an integrated member of the i2ADS – Research Institute of Art, Design, and Society (Faculty of Fine Arts, University of Porto) and collaborating member of the Neurocognition and Language Research Group (Faculty of Psychology and Educational Sciences, University of Porto) has published a series of articles in Psychology of Music in national and international journals and conference proceedings.

Renaissance echoes in the 20th century: iconography, memory, and identity on the ceiling paintings of the Church of Santa Maria in Covilhã (Portugal). (See also Luísa Correia Castilho)

Pablo Sotuyo Blanco (Uruguay) | Federal University of Bahia / RIdIM-Brasil (Brasil)

Dr. Pablo Sotuyo Blanco is a professor at the Federal University of Bahia (UFBA). He is one of the initiators of national projects on music related documentation, including the International Repertoire of Musical Iconography in Brazil (RIdIM-Brasil) of which he is currently the president, and the Northeastern chapter of the International Repertoire of Musical Sources in Brazil (RISM-Brasil). He also coordinates UFBA's Archive of Historical Musical Documentation (ADoHM) and chairs the Technical Chamber of Audiovisual, Iconographic, Sound and Musical Documents (CTDAISM) of the National Archives Council (Conarq). Active composer and musicologist, he has widely published his scientific production on music and musical iconography in Brazil and abroad.

Against endangered species: the “Emilia Biancardi” Traditional Music Instruments Collection in Bahia

The “Emilia Biancardi” Traditional Music Instruments Collection, presently located and exhibited at the *Solar Ferrão* Museum in Salvador, Bahia, is the largest ethnomusicological set of organological items in Brazil. It was reunited by Emilia Biancardi Ferreira (Salvador, Bahia, April 8th, 1941), a Brazilian ethnomusicologist from Bahia specialized in traditional music with more than 40 very active years as researcher ahead of the Viva Bahia music ensemble (founded in 1962 as an outreach instrument for her investigations’ results) with which she travelled the world presenting afro-bahian musical repertoire on stages in many different countries. Her unique collection includes more than 1000 instruments from around the world (South and North America, Europe, Middle East and Africa), mainly financed by the Brazilian Ministry of Foreign Affairs and the Bahian Government Secretariat for Tourism (*Bahiatursa*) apart from private donations. This cultural treasure includes a wide sort of instruments amongst which the Amerindian ones stands out, especially those produced by Camaiurais and Calapalos tribes from Xingu

region, as well as those produced by Carajás tribe, in Bananal island. Already exhibited in different venues across Brazil and the USA, in 2011 Prof. Biancardi donated the whole collection (along with her personal research documental archive that include notebooks, photographs, as well as sound and audiovisual documents, along with a referential and specialized library on the subject) to the Government of Bahia that located it under the administration of the State Secretary of Culture and the curating of the Bahian Institute for the Artistic and Cultural Patrimony (IPAC), since 2015 is open to public visitation, consultation and research. Although its musical and cultural relevance, this collection has rarely received the attention it deserves, even from local scholars. Thus, this proposal aims to present this magnificent organological heritage to the international scholar community, in order to publicize its content, mainly due to the period of economic uncertainty Brazil is going through, especially in terms of the culture funding needed to allow our musical culture related museums to keep their doors opens and their collections well preserved and maintained.

Cláudia Sousa (Portugal) | CESEM / NOVA FCSH (Portugal)

Cláudia Sousa was born in Porto, in 1993. In 2011, she began a degree in Artistic Studies at the Faculty of Letters of the University of Coimbra (2014); she also participated in an Erasmus Exchange Program at the Università degli Studi di Parma (2013-14). She then attended the postgraduate degree in Artistic Studies in Coimbra, having chosen Historical Musicology. She has recently graduated, at the Aveiro University (2019), Master's in Music teaching, specializing in History of Music. Meanwhile, in 2018, she started teaching in Portalegre, where she got to know the Portalegre's unique tapestry. In the summer of 2019 she participated in the NOVA FCSH Summer School in the course of "Museology and Music (2nd edition) - Musical Artistic Heritage of Portuguese Museums" where since then she has been dedicated

to research in the areas of Musical Iconography and Organology with special incidence in Music in the Portuguese tapestry and Portugal. She collaborates with NOVA FCSH/CESEM in the Study Group for Music Iconography.

Weaving Music: Music within Portalegre's Tapestries

Portalegre's Tapestry has a rather young but significant History in the art of textiles. Guy Fino (1920-1997) and Manuel Celestino Peixeiro, decided to produce hand-knotted carpets in Portalegre and ended up creating a new stitch that gave Portalegre widespread recognition in the national and international scene. The Manufacture became a producer of artistic contemporary tapestry, having worked with more than a hundred artists so far. The *Museu de Tapeçarias the Portalegre – Guy Fino* opened in 2001 by initiative of the Municipal Council as a way to present, conserve and study this craftmanship. Amongst the cards and tapestry themes, we find a variety of Music Tapestries, either with musical details, or music being the inspiration to the card's author. For example, the series of "Music I, II, III and IV" by José de Guimarães, or the "Concerto Grosso" by Tom Phillips, composer and Graphic artist, who found inspiration in Schnittke's Concerti Grossi. The aim of this paper is to analyze the variety of tapestries from Portalegre related to music and also to reflect on the role of these objects in the current artistic scene.

Maria João Sousa (Portugal) | CESEM / NOVA FCSH (Portugal)

Maria João is a Master in Music Teaching (Instituto de Estudos Interculturais e Transdisciplinares de Almada), with an internship at Escola de Música do Conservatório Nacional. She's a bachelor in Singing (Academia Nacional Superior de Orquestra), having studied with Liliana Bizineche, and Musical Sciences (Faculty of Social Sciences and Humanities of NOVA). She studied singing with Marcel Boone (Switzerland) and participated in short term courses

regarding the violin, the voice (Graham Johnson, Ileana Cotrubas, Lella Cuberli, Olga Makarina, Sarah Walker, Teresa Berganza, among others) and pedagogy (Ana Leonor Pereira, Beth Bolton, Helena Rodrigues, Paulo Maria Rodrigues, among others). She participated in the “Outreach skills workshop for singers” for singers in the pedagogical context, as a part of a festival in Aix-en-Provence, as a grantee from the Calouste Gulbenkian Foundation project ENOA (2017). Professionally, opera productions and voice recitals (from baroque to contemporary music – several ensembles, stages and festivals) cross with teaching singing, music for babies sessions, and concerts as a violinist. She has led workshops of vocal technique and music for early childhood. She is a singing teacher at Academia de Amadores de Música and a collaborator at the CESEM – NOVA FCSH research center.

Music iconography in a private collection of tile panels under the theme "Consumption Situations"

In 2000, *Portugália's* restaurant chain, representing a public place, ordered seven tile panels to the painter José Faria as a way to enrich seven new establishments. Under the theme "Situations of Consumption", proposed by the restaurant chain, the artist was inspired by the eighteenth-century aesthetic, for the design of these works. Customs and clothing characters from that time were the result of personal research by the painter himself. Music was very present in those convivial acts, also served as inspiration and, consequently, appears represented in these works, accessible to the consumers of the restaurant. It will be made a presentation of these musical representations, more specifically the Tile Panel from Setúbal's “Portugália”, where Luísa Todi, the lyric singer born in 1753 in this same city, is surrounded by a violinist, a flutist, and her countryman poet Manuel Maria Barbosa du Bocage (Setúbal, 1765).

Enio de Souza (Brazil) | INET-Md / NOVA FCSH (Portugal)

Enio de Souza: Organizer and coordinator of the education department of the Macau Scientific and Cultural Centre Museum (CCCM) in Lisbon (1999-2019). PhD candidate in Ethnomusicology (INET-md/Universidade Nova de Lisboa). Research interests focus on cultural policy and infrastructure, Chinese music and musical instruments and festivals. In the 1980s and 1990s, he was the head of the performing arts department in the Macau Cultural Institute (ICM), where he was involved in a strong cultural movement. He was encouraged by ICM to support the creation of cultural infrastructures in Macau as well as several cultural projects such as the Conservatory of Macau (Music and Dance), Chamber Orchestra of Macau, Macau Chinese Orchestra, Macau International Music Festival, Macau Arts Festival, Macau Fine Arts Academy, Macau Fine Arts Biennial, etc. He has taken part in various international seminars, seasonal courses, conferences and workshops on Chinese music and musical instruments and, education in museums. Also, has published some articles on Chinese music and musical instruments, in Portuguese language and his master's thesis – Chinese Musical Instruments / Collection of the Macao Scientific and Cultural Centre (Museum), in Lisbon – was awarded by the International Institute of Macao whose publication was presented in April 2018, in Lisbon. Since 2016 he organizes the annual Lisbon Conference on Chinese Music and Musical Instruments. In 2018, he organized the *21st CHIME conference — European Foundation for Chinese Music Research*, held in Lisbon. Currently, he is a member of the European Foundation for Chinese Music Research, CHIME, and the International Council for Traditional Music, ICTM.

The Collection of the Chinese Musical Instruments in the Macau Scientific and Cultural Centre (Museum), in Lisbon

The Macau Scientific and Cultural Centre (CCCM) in Lisbon is a public institution tutored by the Portuguese Ministry of Science, Technology and Higher Education. Its small Museum is a representative institution of the history and culture of Macau outside the People's Republic of China. The

CCCM's Museum permanent exhibition spans over seven thousand years of Chinese Art and Macao's history. The Museum also has one of the most complete collections of Chinese musical instrument available in Portugal. This special collection is used within and beyond museum display, in fact is part of a successful musical instrument workshops (organized by age groups: 7-11; 12-16; over 16m, and seniors) becoming a paradigmatic example of the innovative idea of the "object handling in heritage context" (Chatterjee, 2008). Nowadays most and most Museums are focusing on the importance of the "touch", "handling" and "experiencing" as an effective educational instrument, in fact interaction with the musical instrument within the museum can be used to stimulate understanding and learning of Chinese Music (Pye, 2008). Since its foundation (1999) the Macau Scientific and Cultural Centre in Lisbon has been organizing different kinds of educational and academic activities whose focus has been mainly centred in promoting mutual understanding between Asia and Europe. CCCM's educational department has been strongly putting its faith in promoting the "workshop of Chinese Instruments". Music is a language and - as other kind of languages - has its specificity that can be easily understood by young generations. Music has been chosen by the education department of the CCCM's Museum for being a marker of a group's identity and – at the same time – for being one of the most stimulating forms to understand the culture of others and promote the dialogue between Asia and Europe, across the ages.

T

Ana Ester **Tavares** (Portugal) | CESEM / NOVA FCSH (Portugal)

Ana Ester Tavares is a music theory and analysis teacher, actively teaching in performative arts schools and music schools since 2012. After concluding her bachelor's degree in music composition (2012) and her master's degree in music teaching (2014) in Department of Communication and the Arts of University of Aveiro (DeCA - UA), her curiosity lead her to pursue Art History's studies, and is currently enrolled in a Bachelor in History of Art at Faculty of Arts of University of Porto (FLUP). Recently, she has been studying music iconography in Portuguese painting of the 19th century.

Beethoven in Portuguese painting of the early 1900's: between apotheosis and allegories (See also Hugo Barreira)

Laura **Toffetti** (Italy) | Conservatoire de Musique, Danse et Théâtre – Mulhoue (France)

Laura Toffetti is born in Milano (I) where she graduates in Modern Violin at the Conservatory.

She is admitted at the Royal College of Music and obtains the Master of Music; she acquires the "Diplome d'État" and the "Certificat d'Aptitude" in Musique Ancienne and achieved a Master II in "Standards of Museum Education" at Roma Tre University.

After having played through Europe, Usa, North Africa and South America with several Baroque Orchestras, she founds Antichi Strumenti and directs "Un Vendredi au Musée" in Alsace.

Her discography counts several CD's and musical awards (Goldberg - Musica). She writes and performs several programs combining music, literature and painting (Milano, Basel, Darmstadt, Lecco). She teaches Baroque and Modern Violin in the Conservatory of Belfort and Mulhouse (F) and is a member of the DEMOS staff since 2017. She participates to different symposiums (Euromac, Sidm, IC of Baroque Music), masterclasses (Venice, Charleville...) and has published for Ortus Verlag (D) and Brepols Publishers (B).

Crossing competences: From museum experiences to music pedagogy in art collections.

This paper shows the results of a research, carried out at the Museo di Roma (I), where a multisensorial approach to visual art through the interaction of music heritage, tactility, and texts, was experimented. The project "Suoni da toccare", associated to the exposition Contatto, offered to the visitors an approach to Visual Arts combining musical experience to the tactile exploration of the work of art thanks to the use of a soundtrack in which music and text interact. The purpose of this activity, which privileges the slower rhythm of tactile perception, is to stimulate through the art collection, multisensorial understanding, imagination and autonomy in learning thus improving the performance of deep memory processes. In particular, the researches underline that experiencing the Baroque repertoire in different contexts can open the door to new perspectives of fruition and enrichment of this kind of music, promoting exchanges between various cultural institutions and improving the connections between academic sectors which appear to be separated from each other. The chosen approach changes from the traditional logic of heritage exposition to an innovative pathway of interpretation of the collections bringing us almost naturally to a cross-disciplinary experience mainly focused on two objects presenting common challenges: music and painting. Steaming from early Baroque theorists, who emphasized the potential of music in captivating the listener throughout his emotions, the experience shows the pertinence of the use of music to move art audiences in the direction of music heritage and

enhance dynamic exchanges between artists, institutions and their publics. Next to the artistic project, the workshop, dedicated to secondary school students, allowed a first definition of a learning process specifically based on music (Music Based Learning).

V

Luigi **Verdi** (Italy) | Conservatory Santa Cecilia (Italy)

Luigi Verdi was born in Rome. He studied at the "G.B.Martini" Conservatoire in Bologna and "G.Rossini" Conservatoire in Pesaro. He graduated in Composition, Band Instrumentation, Choir and Choir Conducting and Orchestra Conducting. He has written musical compositions from chamber to orchestral genres that have been performed at festivals and in concerts. His treatise of musical theory "Organizzazione delle altezze nello spazio temperato" (1998) deals with the study of the various combinatorial possibilities of sounds according to systematic rules. In "Caleidocicli musicali. Simmetrie infrante dei suoni" (2010) he developed the concept of a musical kaleidocycle as result of a vertical musical structure changing into a horizontal structure. His many writings include articles and monographic essays such as "Aleksandr Skrjabin tra musica e filosofia" (1991), "Kandinskij e Skrjabin: realtà e utopia nella Russia pre-rivoluzionaria" (1996), "Franz Liszt e la sua musica nel cinema" (2014) that particularly deal with the relations between music and visual arts and with the connection between sounds and color. Verdi is Professor of Composition at the "Santa Cecilia" in Rome.

Music topic postcards

In the paper, some pattern of music topic postcards will be described and shown. I used to collect this kind of postcards for about fifty years, from 1960 to 2010, until postcards gradually disappeared as postal item. The main feature of my private collection is that all cards are new, as they were purchased “on-the-spot”, i.e. in the places visited. The collection was shown at the Accademia Filarmonica of Bologna (Italy) and on various other occasions.

Without going back to the history of the postcard, let's just point out that it was introduced around the year 1870 in the Austro-Hungarian Empire and in France, and that it gradually took its peculiar features by being added images and then photos, around 1890. The golden age of postcards was between 1900 and 1990. Music topic postcards can be divided into various categories, which can combine, as for collage postcards, including images mix: 1. Musicians, 2. Musical works, 3. Places, 4. Events, 5. Musical instruments, 6. Artworks. It is right to distinguish between postcards having the classic layout for the dispatch, and non-postal ones. The latter, for example, are typical of music-picture reproduction on sale in the museum's bookshops, or reproductions of score excerpts in some libraries or archives. A similar topic deals with musical stamps and postmarks. For many years the CIFT Music Group (Italian Centre of Theme Philately) has been publishing monthly the “Il Podio” bulletin, which is rich in extremely interesting information with all news in the fields of music topic philately, as well as articles, lists and catalogues of musical iconography on postal articles.

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Partnerships





ICTM Study Group on Iconography of the Performing Arts & Centre for the Study of the Sociology and Aesthetics of Music (CESEM)/ NOVA University in Lisbon