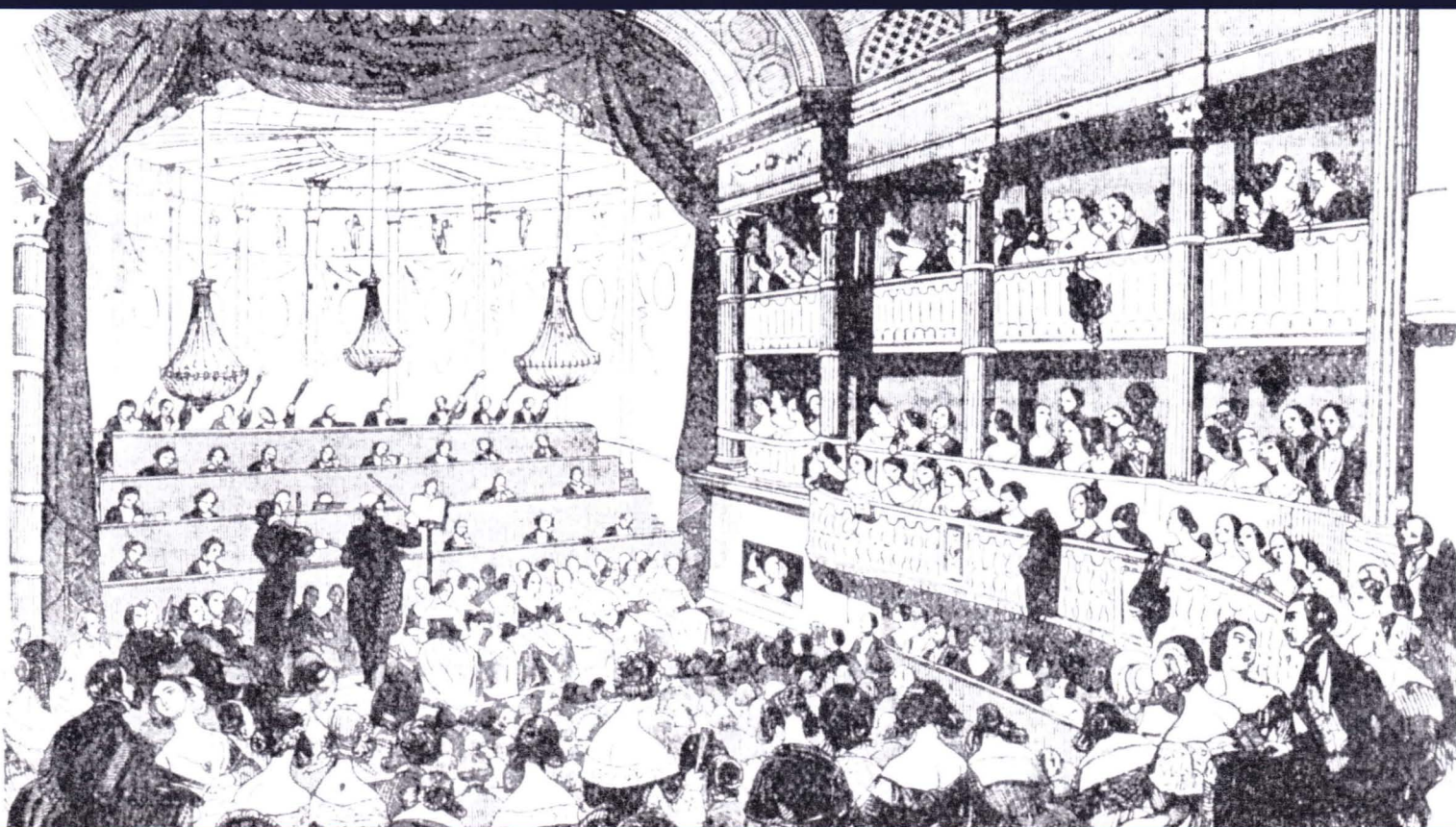


Images of Nineteenth-Century French Musical Life



Symposium of

THE RÉPERTOIRE INTERNATIONAL DE LA PRESSE MUSICALE (RIPM)

and

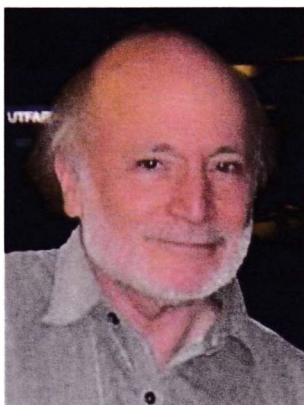
ICTM STUDY GROUP ON ICONOGRAPHY OF THE PERFORMING ARTS

in association with

CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE, VENICE

held in honor of

H. Robert Cohen



H. Robert Cohen

Program committee:

Zdravko BLAŽEKOVIĆ, ICTM Study Group on Iconography of the Performing Arts, New York
Étienne JARDIN, Centre de musique romantique française, Palazzetto Bru Zane, Venice
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All presentations and discussions are video recorded for archival purposes.

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H. Robert Cohen

Venice, Palazzetto Bru Zane

6 & 7 December 2021

Conference Program

Monday, 6 December 2021

- 10:00-10:30 **Arrival**
- 10:30-12:30 **chair:** Benjamin Knysak
Étienne Jardin, **Welcome**

H. Robert Cohen, **From a Print Publication to an Open-Access Digital Resource: Musical Engravings in *L'Illustration*, Paris, 1843–1899**
- 12:30-14:00 **Lunch**
- 14:00-15:30 **chair:** Florence Gétreau

Antonio Baldassarre, **Playing the Identity Card: Osman Hamdi Bey's Orientalist Paintings and the International Art Market**

Cristina Santarelli, **Autour de Salomé: Le triangle Moreau–Huysmans–Flaubert**

Christine Fischer, **Paper Models of Grand-Opera Stage Settings: Thoughts on a Conception of Genre for the Nineteenth Century**
- 15:30-16:00 **Break**
- 16:00-17:00 **chair:** Luísa Cymbron

Catherine Massip, **Portraits of musicians in *L'Illustration de Bade* (1858–1867)**

Wm. Keith Heimann, **"Imbued with Mysticism": *The Etude Music Magazine's* Portraiture of Charles Gounod** (online presentation)
- 17:00 **Tributes from Well-Wishers**
- 19:30 **Dinner**
Trattoria Do Mori, Giudecca 588

Tuesday, 7 December 2021

9:30-11:00 **chair:** [Christine Fischer](#)

Nancy November, **Reading Between the Lines: A Cartoon Century of Berlioz Reception in France** (online presentation)

Tatjana Marković, **French Opera in Belgrade in the First Half of the Twentieth Century: Reception and Creative Inspiration**

Olga Jesurum, **From the Boudoir to the Salon: The Visual Aspect of *La Traviata* in the French Tradition of the Nineteenth Century and the Mise en scene for Violetta (1864) by Arsène**

11:00-11:30 **Break**

11:30-12:30 **chair:** [Sylvain Perrot](#)

Luísa Cymbron, **Bringing the S. Carlos Theater into the Home: Opera, Illustrated Journalism and Sound Transmission Technologies in Late Nineteenth-Century Lisbon**

Clément Noel, **Joan of Arc and Marianne in Unison? Musical Iconography of Open-Air Ceremonies in the Third Republic of France (1897-1914)** (online presentation)

12:30-13:00 Tour of the Palazzetto Bru Zane

13:00-14:30 **Lunch**

14:30-16:00 **chair:** [Catherine Massip](#)

Sylvain Perrot, **The “European Concert”: Music and International Relations in the Late French Nineteenth Century**

Susanne Fürniss & Florence Gétreau, **The Musical Scenes of Sub-Saharan Africa in *L'Illustration***

Gretel Schwoerer-Kohl, **Visual Sources of Chinese Musical Instruments in France at the End of the Eighteenth and in the Nineteenth Century**

16:00-16:30 **Break**

16:30-18:30 **chair:** [Benjamin Knysak](#)

Marita Fornaro Bordolli, **France as an Ideal: Images in Uruguayan Music and Theater until the 1930s**

Laure Schnapper, **The Representation of Ball Room Musicians in Nineteenth-Century France**

Diana Venegas Butt, **“Cover Girls”: Feminine Iconography in Nineteenth-Century Parisian Waltzes**

18:30 Inauguration of the open-access database, *Musical Engravings in L'Illustration (Paris, 1843-1899)*, with a viewing of selected images of nineteenth-century French musical life

Closing Remarks

Abstracts

Antonio BALDASSARRE (School of Music, Lucerne University of Applied Sciences and Arts),
Playing the Identity Card: Osman Hamdi Bey's Orientalist Paintings and the International Art Market

Osman Hamdi Bey (1842–1910) probably belongs among the most researched if not “over-researched” nineteenth-century Ottoman artists. Having been trained in Paris in the 1860s by the Orientalist painters Jean-Léon Gérôme (1824–1904) and Gustave Boulanger (1824–1888), he dedicated a considerable portion of his artistic output to what stylistically is generally labeled as “Orientalism.” In this regard two aspects in particular catch the eyes. On the one hand, research on Hamdi Bey’s artistic output that has been intensified in recent years, focuses almost exclusively on very few works, especially those created during the last years of the artist’s life. On the other hand, it can hardly be denied that the research efforts are mainly based on a conspicuous tendency to fetishize the artist’s Orientalist paintings as a more subversive and critical approach compared to the one his Western European, particularly French peers took, presumably a post-Saidian reaction caused by the challenges of critically reviewing Ottoman Orientalism.

The paper will demonstrate that a large portion of the research on Hamdi Bey treats his Orientalist paintings as if they were free of all conditions and created outside time and space and finally thrown into life. Based on this discussion, the paper will re-consider Hamdi Bey’s Orientalist approach in the context of the international art market that he clearly satisfied, as well as his prominent ability to play the “identity card” to presume accuracy and veracity for the merit of international recognition.

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Christine FISCHER (Basel), **Paper Models of Grand-Opera Stage Settings: Thoughts on a Conception of Genre for the Nineteenth Century**

In a musical genre such as music theater, whose development and reception throughout its long history have been constantly rekindled by the negotiation of the relationship between the arts, the role of visual relics has not been adequately addressed, despite numerous influential studies on stage design, also regarding Grand Opéra. In the sense of an approach to historical performances that focuses on the relationship between image and sound at the interface between performative theory and media theory, the paper models of stage settings from performances in the Salle le Peletier around the middle of the nineteenth century, preserved in the Bibliothèque nationale in Paris, will be examined with regard to the specifics of the staging possibilities of the Grand Opéra. In this heyday of the genre, the relationship between individual and mass, on a visual as well as on a sonic level, played a decisive role. The paper models of stage settings, which presumably served as draft versions and sketches for the production of the scenery and were thus probably more closely involved in the production process than many an engraved image of opera performances, the specifics of the stage settings will be investigated that made this relationship between individual viewpoint and broadly focused mass scene possible. Attention will be paid not only to the internationality of the works performed in Paris and the resulting far-reaching geographical validity of Parisian opera production (in addition to operas by Meyerbeer and Berlioz, Verdi and Wagner performances of about 1840–1870 will be discussed), but also to gender-specifics of the sounding scenic constellations involved.

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Marita FORNARO BORDOLLI (Universidad de la República, Montevideo), **France as an Ideal: Images in Uruguayan Music and Theater until the 1930s**

Uruguayan culture adopted, during the nineteenth and the first half of the twentieth century, a musical and theatrical canon in which the different contributions of immigrants came into tension. Although research has been focused on the Spanish and Italian influences, the French constituted the third largest European contingent in Uruguay which, in addition, was the third country to receive immigrants of French origin in South America, after Argentina and Brazil. Between 1835 and 1842, the French occupied the first place in population contribution to the country (Vidart and Pi Hugarte, 1969; Oddone, 1966).

The French influence is evident in Uruguayan philosophy, literature, architecture, and theater. In music, French compositional and teaching canons predominated; training in artistic disciplines in Paris was the ideal shared by the intellectual class of Montevideo, and this training is notorious in the main Uruguayan creators.

In this presentation I will analyze the images that resulted from that presence and that idealization of French culture, included in programs of the Solís Theater in Montevideo and the specialized magazine *Montevideo Musical*, which had the longest permanence in the history of Uruguayan music criticism (1885–1952).

The programs of the Solís Theater include images of French-based charity shows, photographs and caricatures of musicians and actors; fashion, advertising of French products and shops in Montevideo. Among them, record players and music discs should be noted. Some pieces of exceptional manufacture in their design stand out, including a commemorative program with metallic material in addition to paper. As for *Montevideo Musical*, it published photographs of composers, performers and critics; also, propaganda of music stores whose owners were of French origin. These images synthesize an influence assumed by the generations that, for more than a century (until the one born in the middle of the twentieth century), were formed with French as a second language in all Uruguayan compulsory education.

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H. Robert COHEN (RIPM International Center, Baltimore), **From a Print Publication to an Open-Access Digital Resource: Musical Engravings in *L'Illustration* (Paris, 1843–99).**

Within a fourteen-month period (May 1842 to July 1843), a major illustrated newsmagazine appeared in three European musical capitals: in London, *The Illustrated London News* (May 1842); in Paris, *L'Illustration, journal universel* (March 1843); and, in Leipzig, *The Illustrirte Zeitung* (July 1843). What permitted their publication was the use of boxwood for engraving and printing, where a single design, sketched onto a slab of wood, was then cut into sections, with each being engraved by a different artisan. Once completed, the individual pieces were fixed together for printing. This process significantly reduced the time that transpired from an event to its visual depiction. It also led to a very significant development in the history of the press: the birth of the wildly and internationally successful illustrated magazine. *L'Illustration* is generally considered the *ne plus ultra* of the genre. But, equally important was recognition, over one hundred and fifty years ago, that “the drawing thus became an instrument of historic conservation” (Larousse, *Grand dictionnaire universel du XIXe siècle*, 1869).

The first issue of *L'Illustration* appeared on 4 March 1843. Reflecting the important place that music occupied in the 19th century, *L'Illustration* published more than 3 360 engravings of

musical interest, which offer a veritable visual history of the musical life of the period. Architectural designs; interior and exterior views of concert halls and opera houses; *mises en scène*; scenery and costume designs of operas and ballets; representations of theatrical companies; portraits of composers, performers, conductors and critics; instruments and instrument makers; depictions of orchestras and chamber music ensembles; ceremonies, exhibits, festivals, fairs; gala performances and concerts in halls; theaters; salons; in cafés and in the open air – these are but a few of the subjects depicted and in some cases caricatured.

Yet, despite its value for music historians, this remarkable documentary resource lay dormant, and unexplored, until the late 1970s, when browsing in the library stacks at Université Laval (Québec), I serendipitously opened the 1849 volume of *L'Illustration* and was gobsmacked to gaze upon numerous beautiful, detailed engravings dealing with the first performance of Meyerbeer's *Le Prophète*.

And that is how this story began and led to two publications: one print (in 1982-83) and one digital (in 2022). This forty-year saga, sub-titled "*L'Illustration*, Cohen & Co." is the subject of today's presentation which focuses on a single question: how best to make this type of documentation easily accessible to you.

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Luísa CYMBRON (Universidade NOVA / Faculdade de Ciências Sociais e Humanas, Lisbon),
Bringing the S. Carlos Theater into the Home: Opera, Illustrated Journalism and Sound Transmission Technologies in Late Nineteenth-Century Lisbon

The relationship between opera and various types of technology has been evident throughout the nineteenth century. From the late 1870s onwards, visual culture emerged prominently in Portugal, reflecting a process that had taken place all across Europe: the increasingly easier and more inexpensive reproduction of images. Profusely illustrated magazines such as *O Occidente* or *O António Maria* (the latter in a mainly satirical vein) contributed towards bringing the outside world into everyone's home. During the same years, the impact of sound transmission and reproduction technologies also began to be felt, including for example the installation of telephones on the stage of the S. Carlos Theater in 1884, which enabled the transmission of opera performances to a few subscribers' homes, including the royal family. All of them were used in recreating in private spaces the same works that had animated the stages. Taking as its starting point some opera productions at the S. Carlos Theater in the 1880s, this paper will analyze the spread of opera in Lisbon outside its Italian theater, while asking to what extent certain texts and expressive images (especially Rafael Bordalo Pinheiro's caricatures) have the power to evoke a sonic image or how the fruition of the disembodied voice and sound that became a common practice in the twentieth century seems to be something relatively strange to the small elite that benefited from this form of operatic displacement and dissemination in Lisbon.

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Susanne FÜRNISS (Centre national de la recherche scientifique (CNRS), Muséum national d'histoire naturelle (MNHN), Université de Paris) & Florence GÊTREAU (Centre national de la recherche scientifique (CNRS), Institut de recherche en musicologie (IREMUS), Paris), **The Musical Scenes of Sub-Saharan Africa in *L'Illustration***

The musical engravings of *L'Illustration* collected and edited by H. Robert Cohen (1982–83) include some twenty “ethnographic” vignettes of musicians, dancers and musical instruments from sub-Saharan Africa. These images are mostly “genre scenes,” to which are added a few figures of isolated musicians and a plate of instruments. Most of them feature representatives of power and musicians and their associated instruments, including rituals linked to African royalties or circumstances linked to representatives of French authority. But there are also daily scenes that document collective or intimate contexts of musical practice. The representations of musicians are predominantly male, which corresponds to the predominant gender distribution in the musical practice of the African continent. This corpus of images also provides a diversified instrumentarium with in particular a wide variety of chordophones.

A widely distributed magazine, *L'Illustration* was a powerful medium for popularizing knowledge acquired in the context of the expansion of the French area of influence. The geocultural identifications of the images reflect terminologies and approximations in use during the nineteenth century. This creates frequent geohistorical confusion and some captions must be reviewed today to be correctly located.

The images themselves often use Western codes of representation disseminated since the Middle Ages and clearly reflect the actuality of settling colonization. We will also concentrate on the question of the artistic techniques of images—drawings taken from life? engraving from photographs?—and that of the intermediaries involved in their production, which has an impact on the reliability of the elements represented.

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Wm. Keith HEIMANN (Brookdale Community College), **“Imbued with Mysticism”: *The Etude Music Magazine's* Portraiture of Charles Gounod**

The Etude Music Magazine (Philadelphia, 1885–1957) was the preeminent leader of musical pedagogy magazines in the United States. Although it was deeply steeped in nationalism and consistently encouraged American composers of classical music, *The Etude* presented as a given the superiority of European composers. Articles, sheet music, and images of Italian, German, and French musicians and composers populated almost 1,000 issues. In addition to expected images of predictable composers such as Mozart, and Beethoven, *The Etude* often indexed composers by their national origins or to match issue-specific editorial perspectives. When featuring the music of France, *The Etude* published images of popular composers including Bizet and Saint-Saëns. However, Charles Gounod was by far the most frequently presented French composer, with his likeness featured on two full-page covers—an honor not bestowed to any other French musician—including one, modified from an original by Guillaume Dubufe, in which Gounod sits at a piano, illuminated by heavenly light and surrounded by angels. Interior illustrations of Gounod, including a full-page photo of the *Homage a Gounod* in the Parc Monceau (July 1931), are found more frequently than those of any other French composer. When *The Etude* debuted “The Etude Gallery of Musical Celebrities,” a series that ran monthly for next four years, Gounod’s image and biography were included as a part of the first installment. By contrast, Debussy, labeled as one of the “Modern” and “Latter Day” French composers, was caricatured in images of rebellion and scorn. This iconographic research will analyze issues of *The Etude* to determine how which—and how—specific qualities in Gounod’s biography or in his music were visually elevated over all other French composers.

Likewise, why and how were younger Impressionists composers such as Debussy, depicted as revolutionary upstarts?

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Olga JESURUM (Rome), *From the Boudoir to the Salon: The Visual Aspect of La Traviata in the French Tradition of the Nineteenth Century and the mise en scene for Violetta (1864) by Arsène*

In musical theater, among operas set in France, Verdi's *La Traviata* represents one of the most significant examples of transposition to the stage of nineteenth-century French musical life, which is particularly evident in the first and second act. Although during nineteenth-century performances the opera was set in the age of Louis XV (1700), the gesture, sets and direction of the opera reflected French life of the nineteenth century, thanks to the original source, Dumas's *Dame aux Camélias* (1848). This characteristic is particularly evident in the *mise en scene* for the French version of the opera performed – with the title *Violetta* – at Théâtre Lyrique in Paris in 1864. In the booklet, written by M. Arsène, regisseur of the Théâtre Lyrique from 1854 to 1866, French life is visually expressed in the setting of each act, marking a change from the original version of *La Traviata*. By showing visual examples taken from the Arsène *mise en scene*, set designs and engravings, this paper intends to illustrate how Dumas' sets percolated and influenced Verdi's *La Traviata*, how a "French" visual aspect of the opera emerged and, finally, how French performances generated a French tradition of set designs and direction which mask a different interpretation of the drama.

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Tatjana MARKOVIĆ (Österreichische Akademie der Wissenschaften, Vienna), *French Opera in Belgrade in the First Half of the Twentieth Century: Reception and Creative Inspiration*

The Narodno pozorište (National Theater) in Belgrade was established in 1868 on the initiative of the then-ruler of the Principality of Serbia, Prince Mihailo Obrenović III. Although its repertoire included music stage works, the Opera department was founded only in 1920. Cultural policy of the Belgrade Opera promoted the most popular music stage form, *komadi s pevanjem* (theater plays with music numbers), and operas from the canon repertoire, especially by Verdi and Puccini. The French theater tradition was significant during the very first steps of (music) theater in the Serbian language, as the plays (sometimes with music) by Jean-François Marmontele for instance, were translated and nationalized (*posrbe*) in the last decades of the eighteenth century. French operettas were also popular prior to World War I, but eventually completely excluded from the Belgrade music stage as immoral, empty entertainment, not in accordance with the educational role of theater. French operas were performed from 1913, starting with *Djamileh* (1871) by Bizet, and followed by *Werther* by Massenet in 1914, *Faust* by Gounod and *Carmen* by Bizet in 1923. This paper will shed light on the performances, settings, and reception of French operas in Belgrade in the first half of the twentieth century. Furthermore, the creative inspiration of *Carmen* will be presented via Petar Konjović's opera *Koštana* (1931–1948) exemplifying a gender perspective of a fatal woman from lower social background.

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Catherine MASSIP (École pratique des hautes études (EPHE), Institut de recherche en musicologie (IREMUS), Paris), **Portraits of musicians in *L'Illustration de Bade* (1858–1867)**

The magazine *L'Illustration de Bade* is well known in the field of Berlioz's studies as a valuable source about musical events taking place in the famous spa town of Baden-Baden. Published weekly for its rich clientele between May and September, it covered a large breadth of topics including descriptions of landscapes, local peasant's life, list of newcomers, performances' programmes and reviews, etc. Each issue contained a dozen engravings. About thirty portraits of musicians were published between 1858 and 1866. This periodical was printed by the famous printing firm of Gustave Silbermann (1801–1876) in Strasbourg, Silbermann being a close friend of the painter and journalist Charles Lallemand (1826–1904), the founder of *L'Illustration de Bade*.

The paper will present this set of engravings from different points of views. As expected, the representations of musicians are predominantly male (26) and singers (seven male, four female). Very few humorous drawings were published (four), most of the portraits following patterns of official behaviour and most and attitude as stereotypes. The different kinds of techniques used will be explained. For instance, Lallemand has reproduced engravings made from photographs of Numa Blanc (1816–1897) and Etienne Carjat (1828–1906). A special attention will be given on the six portraits of members of the jury competition in June 1863 in Strasbourg. The relationship between text and picture will be developed as well as the way portraits were included in the periodical.

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Clément NOEL (École des hautes études en sciences sociales (EHESS), Paris), **Joan of Arc and Marianne in Unison? Musical Iconography of Open-Air Ceremonies in the Third Republic of France (1897–1914)**

The historiography on festivals performed under the Third Republic between 1880 and 1914 often highlighted the idea of "Republican policies descending towards the masses" (Ozouf, 1996). Throughout the large Parisian commemorations organized by the Republican government in the context of World Fairs, Bastille Days and official tributes to the Great Men of the Nation, unanimity was a must in order to praise a stable and republicanized France.

Far from Paris, other realities can nevertheless be observed. There in particular, Republican ideology and national institutions were still fragile. Against the common belief that official ceremonies were dictated by Paris and its governmental elites, mayors—newly elected by direct suffrage—took an active part in organizing local festivals, well documented in abundant pictures (Kalifa, et al, 2011). Among them, it is not uncommon to find the presence of an orchestra, a band, a chorus or a children's choir. Many of these pictures therefore attest to the occupation of urban space by open-air music. (Gétreau, 2017)

The communication will focus on two musical works born around the same years, yet with seemingly antagonistic aims: the cantata *À l'étendard* (1899)—written for the Joan d'Arc Festival in Orleans—and the *Couronnement de la Muse* (1897), a Republican panegyric by Gustave Charpentier that was performed all across France. Both these works share the common goal of a large and non-professional participation. Using unpublished sources held at the Centre Jeanne d'Arc in Orléans and Gustave Charpentier's papers held at the Bibliothèque Historique de la Ville de Paris, we will analyze the body of images generated by these two compositions, reconstituting the outdoor laboratory for democracy constituted by open-air musical ceremonies under the Third Republic.

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Nancy NOVEMBER (The University of Auckland), **Reading Between the Lines: A Cartoon Century of Berlioz Reception in France**

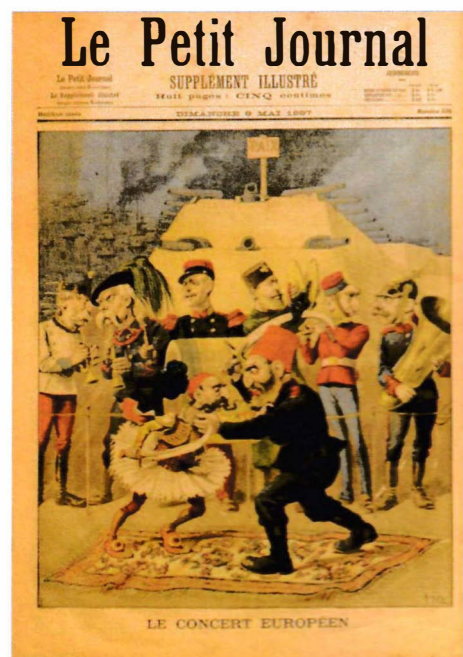
Cultural historians often use art to examine and illustrate aspects of social life, aspects that might otherwise remain unseen. Music historians can use art for similar purposes: to explore aspects of life and society, but we can also gather music-specific information from cartoons depicting musical events or famous composers. Cartoons are often overlooked by art historians, as a non-canonic form of visual media. But the types of music specific information that can be discovered in cartoons, as in other art, are wide ranging: from concrete information about musical instruments, performers, and specific events, to more abstract concepts such as canon formation and audience reception. Importantly, cartoons tend to present popular opinions and feelings of the time that are not necessarily captured in other forms of art, or in official records and documents.

I explore a number of cartoons and drawings of Hector Berlioz made by friends and critics of the composer during his lifetime, published between the 1830s and mid-1880s. These range from anonymous caricatures to the work of well-known illustrators of the era such as Grandville (Jean Ignace Isidore Gérard, 1803–1847), whose work was published in *L'Illustration*. I provide both a justification for using cartoons as (music) historical source, building on the work of Thomas Milton Kemnitz; and a detailed method of cartoon 'close reading', following historian Michael O'Malley, who notes of cartoons: "absolutely nothing in an image that can be taken for granted ... if you're going to read [a cartoon], you have to go sector by sector". Thus I offer insights into changes in the French reception of Berlioz – his personality, and his innovations in conducting and music – across the nineteenth century.

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Sylvain PERROT (Centre national de la recherche scientifique (CNRS), L'unité mixte de recherche (UMR), Archéologie et histoire ancienne : Méditerranée – Europe (ArchHiMèdE) – Université de Strasbourg), **The "European Concert": Music and International Relations in the Late French Nineteenth Century.**

On 9 May 1897, the *Petit Journal: Supplément Illustré* published on the front page a coloured drawing by the Alsatian caricaturist Henri Meyer, who was used to illustrating current political events in newspapers. This drawing, entitled "Le concert européen", shows a typical brass band made of six musicians, wearing the military costume of the country they belong to: from left to right, the Austrian plays the bugle, the Italian the clarinet, the French the bass drum, the Russian the cymbals, the British the flute and finally the German the tuba. They are organized in groups of two, reflecting the international political issues of the time: while the Triple Alliance was an agreement between Germany, Austria-Hungary and Italy since 1882, France and Russia concluded an alliance in 1892. The six countries do not seem to get interested in the "weapon dance" on the foreground: the Greek and the Turk are fighting on a carpet, alluding to the Greco-Turkish war, which



started on 18 April 1897. On the background, one recognizes a fortress with cannons, while on the top there is a white signpost calling to peace and an armed fleet on the left. This metaphorical use of a musical picture gives rise to some questions, especially the identity of the musicians (these are not only the rulers of the countries) and the choice of instruments which are supposed to symbolize the countries, while the ancient concept of European concert is applied in its proper sense, to denounce its current failure in the late nineteenth century, with the growing of nationalisms and the constitution of alliances, which announce the first world war. The comparison with other drawings of Meyer, who depicted other musical scenes, as well as the small description of the picture in the newspaper shed some light on the representation.

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Cristina SANTARELLI (Istituto per i Beni Musicali in Piemonte, Turin), **Autour de Salomé: Le triangle Moreau-Huysmans-Flaubert**

Two paintings of the Dance of Salomé by Gustave Moreau will be interpreted against the background of Joris-Karl Huysmans's novel *À rebours*, underlining the analogies and differences in their interpretations and comparing them to a third referent, Gustave Flaubert and his novel *Salammbo*. The comparative analysis of literary and visual documents shows a lively interchange between the three artists in the years when a vision of the world was still referencing the Classical and Renaissance world, gradually giving way to decadent temperatures and orientalist suggestions.

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Laure SCHNAPPER (École des hautes études en sciences sociales (EHESS), Paris), **The Representation of Ballroom Musicians in Nineteenth-Century France**

Theater- and ballroom-orchestras offered the main work market for instrumentalists in nineteenth-century France, but we find very little documentation on them: musicians were not spectacular, insignificant compared to actors, singers and dancers. For instance, although the Paris Opéra masked balls gathered 2 000 to 5 000 people and were very active during forty years – from 1830 to 1870 – we have very little visual documentation of their huge orchestra of 100–150 musicians. Although dance music was the necessary and indispensable condition of the balls, illustrations were almost always focusing on dancers and their costumes or on the famous conductor Philippe Musard.

In this paper I will analyse the few images of musicians, sometimes hidden in a corner of the picture in the shadow. These representations are useful both to document their physical place in the ballroom or in public gardens and to evaluate the way they were perceived.

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Gretel SCHWOERER-KOHL (Martin-Luther-University, Halle-Wittenberg), **Visual Sources of Chinese Musical Instruments in France at the End of the Eighteenth and in the Nineteenth Century**

Joseph Marie Amiot included in his *Mémoire sur la Musique des Chinoises* (Paris, 1779) thirty woodblock prints representing Chinese musical instruments, rituals, and dances. Amiot, born at Toulon in 1718, was a French Jesuit missionary who arrived in Beijing in 1751 and lived there until his death in 1793. In China he soon advanced to become the official translator and confidential adviser of the emperor Qianlong. As such, Amiot had access to the imperial library. His writings on Chinese music give us the most detailed information on this subject for an extended period thereafter.

Amiot, as the first European scholar with such access, sent the mouth organ sheng from Beijing to France, along with many other instruments, and initiated experimentation with free-reeds that lead to the invention of pipes with free reeds in organs: the harmonium, harmonica, and accordion.

Among the woodblock prints is a detailed picture of a sheng that will be discussed. How valuable, reliable, and authentic the prints are that show the musical instruments of the classical Confucian orchestra will be examined. Further questions to be discussed include:

How much attention has been paid to details? How accurately and precisely are the instruments depicted? How trustworthy is the data? What about the origin of the plates? What impact did these visual sources have on musical life in France during the nineteenth century? Are they mentioned in the *Encyclopédie de la Musique et Dictionnaire du Conservatoire* by Albert Lavignac (1846–1916) and in the *Histoire Générale de la Musique* by François-Joseph Fétis (1784–1871)? Finally, which of the described instruments found their way into French orchestras during the nineteenth century?

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Diana VENEGAS BUTT (University of Southampton), “Cover Girls”: Feminine Iconography in Nineteenth-Century Parisian Waltzes

As the first social dance to allow individual couples to embrace on the ballroom floors of mid to high society, the waltz is one of the most enduring and culturally informative genres to emerge in the nineteenth century. Inspired by the dance’s surge in popularity, composers of both genders wrote and published vast quantities of waltz music for a seemingly insatiable market, and rapid advances in nineteenth-century printing and publication methods enabled scores to be mass-produced with increasingly descriptive cover images for the first time. Interestingly, amongst illustrations of balls and soirees, pastoral scenes, and general portraiture, a significant proportion of waltz score covers published by male and female authors depict either women, or subjects closely associated with representations of femininity.

Drawing on data gathered from over 300 piano waltz scores published in Paris by female composers between 1800–1914 (including both digitised and personally documented sources), this paper will discuss the textual and illustrative elements of



Madame Alexandre Bataille, *Fleur des salons: Valse brillante pour piano* (Paris: Alexandre Bataille et Cie., 1864). Illustration by Gustave Donjean.

keyboard waltz front covers, revealing how an association between the waltz and womanhood was deliberately crafted within this repertoire in order to sell music. As well as providing a fascinating insight into the cultural ideals surrounding femininity through the eyes of nineteenth-century French society, this presentation will explore how historical score illustrations can provide insights into the ways in which female composers and their music were presented, exposing the conflicting – and often, problematic – contemporary attitudes towards women that were constructed by the music publishing industry within this period.

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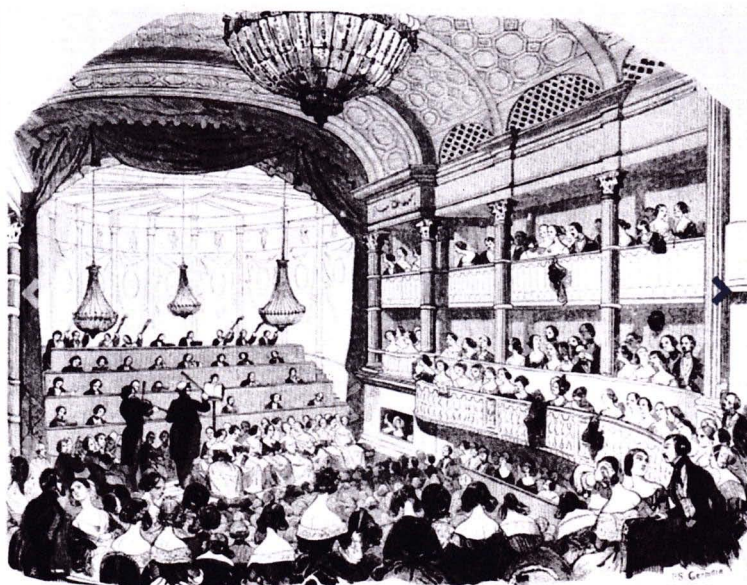
**Musical Engravings in
L'Illustration
(Paris, 1843-1899)**

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