



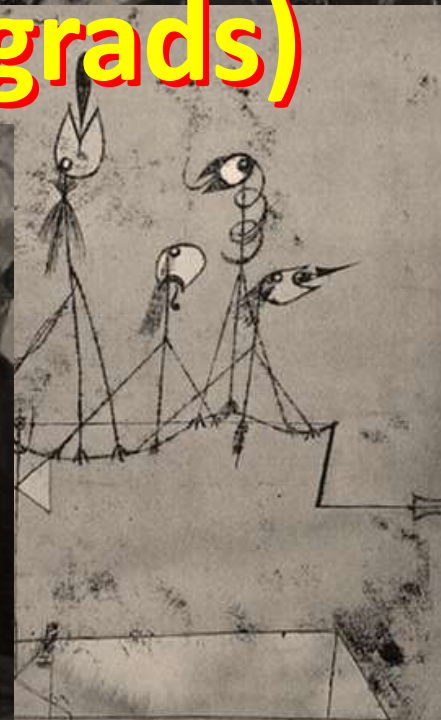
Incorporating a Musical Iconography Component into a Music Research Course

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“An art history librarian could partner with a music librarian to introduce university music students (undergrads or grads) to scholarly research in musical iconography.”



Music Iconography

= scholarly, interdisciplinary study
(interpretation, contextualization) of
visual representations that include
musical subject matter

Major divisions of this area of research:

- **Organology** (history and technology of the development of musical instruments)
- **Performance practice** (and socio-cultural aspects of music-making)
- **Symbolic or allegorical uses of musical imagery**

MUSIC IN ART

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Principal scholarly journal:
Music in Art (published by
Research Center for Music
Iconography at CUNY)

Principal scholarly
organization: **Association
Répertoire Internationale
d'Iconographie Musicale**
("RIdIM").

Some LC subject headings and
subdivisions:

MUSIC IN ART

Art and music

Art in music

Synesthesia in art

Ekphrasis

Intermediality

____ -- **Pictorial works**

____ -- **Portraits**



The Slide Trumpet as Missing Link (Accurate, vs. Approximate, vs. Fanciful, 1)



Figure 1. Angel playing a trumpet. Detail of *Five Musical Angels*, painting by Hans Memling, 15th century, Musée Royale des Beaux Arts, Antwerp.

Source: Art Museum Image Gallery, Accession Number PCD_.AA344992, Internet (accessed January 12, 2010).

One of the biggest challenges facing a musical iconographer is determining whether a depiction is accurate in every detail. What was unimportant to the artist might be very important to a musicologist.

The Other Side of the Coin: Tap-Dancing Through Broadway

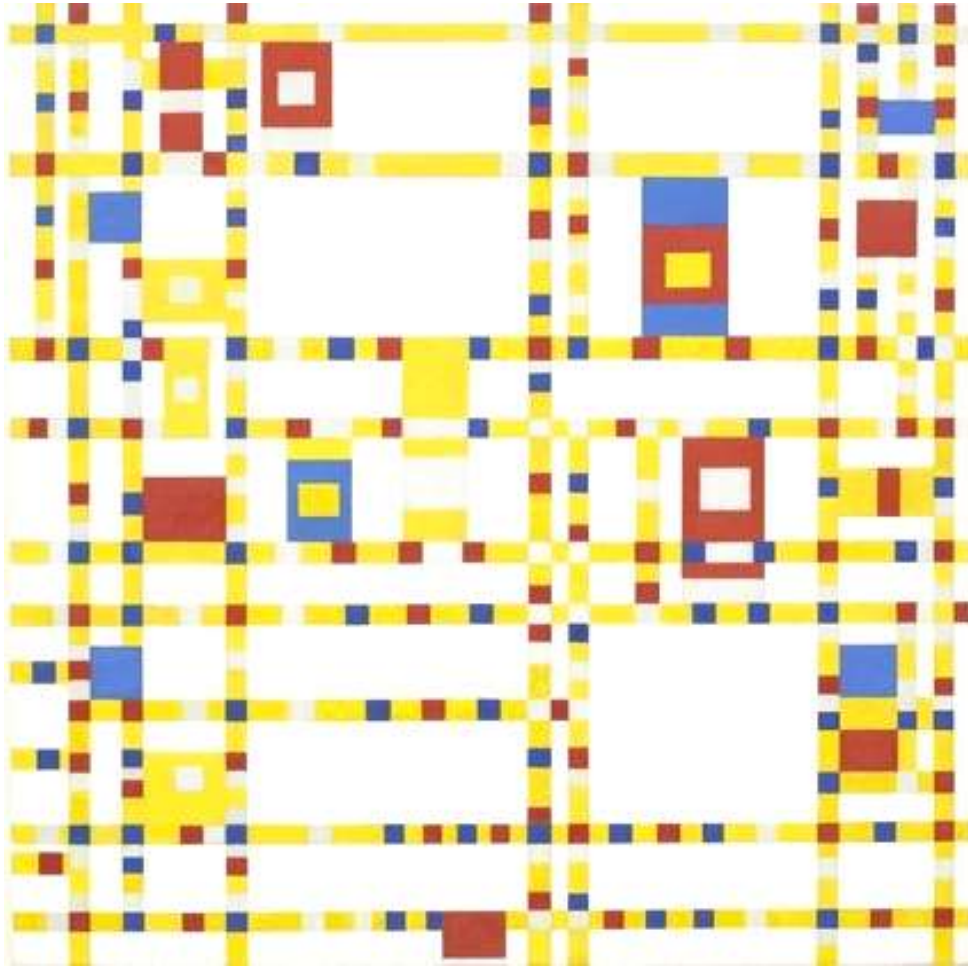


Figure 5. *Broadway Boogie Woogie*. Painting by Piet Mondrian, 1942-43, Museum of Modern Art, New York.

Source: MoMA: The Museum of Modern Art, Internet (accessed January 12, 2010).

While art can inspire music (such as Mussorgsky's *Pictures at an Exhibition*), music can also inspire art.

19th-Century Big Oil's Genteel Spin

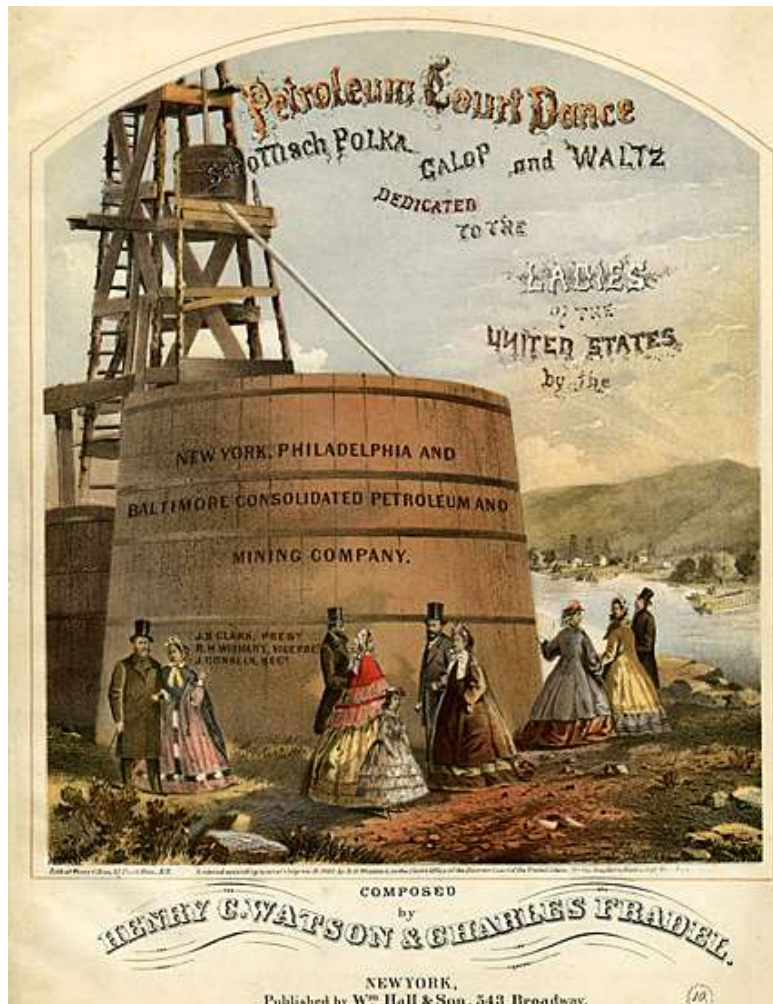
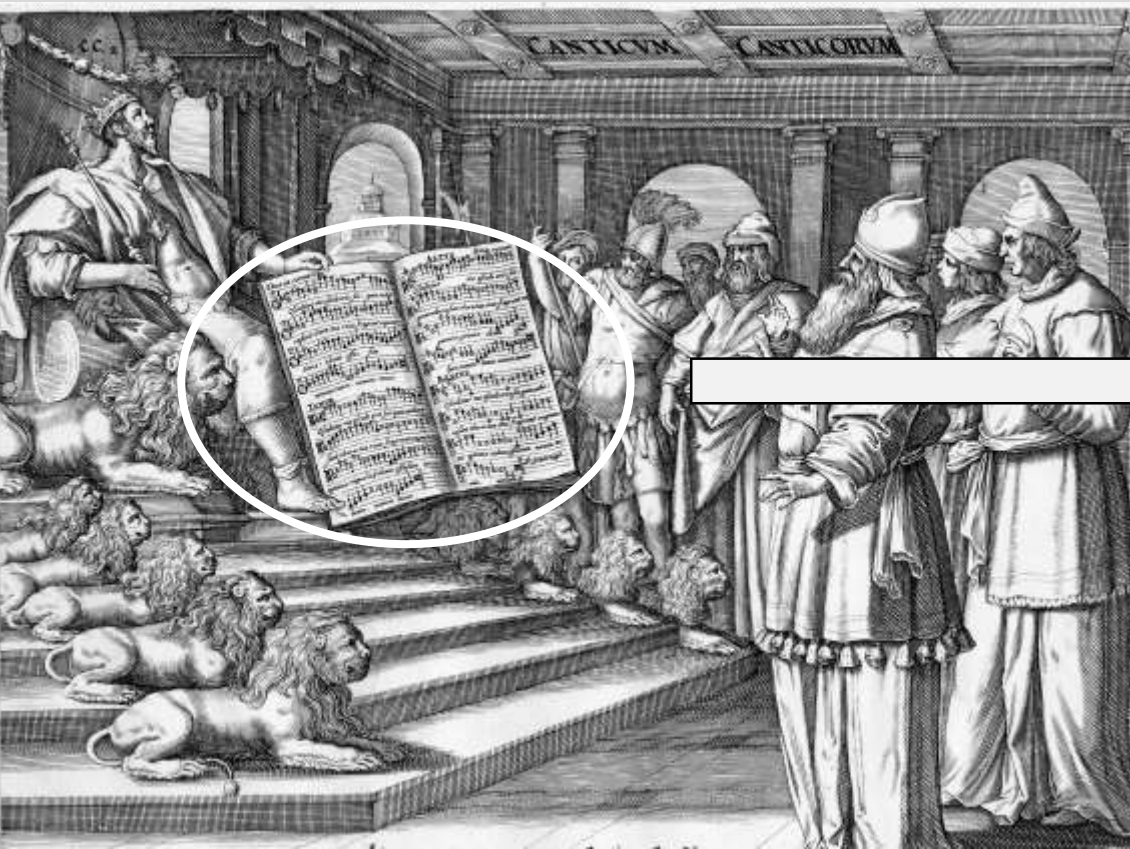


Figure 7. *Petroleum Court Dance* sheet music cover. Henry C. Eno, lithographer, music by Henry C. Watson and Charles Fradel, New York, Wm. Hall & Son, 1865.

Source: Lester S. Levy Collection of Sheet Music (Box 34, Item 55a), Sheridan Libraries, Johns Hopkins University; Internet (accessed January 12, 2010).

There was an explosion of songs and piano music on every imaginable topic in 19th-century USA; brilliant cover art is now found much more interesting and revealing than the sometimes tedious music inside.

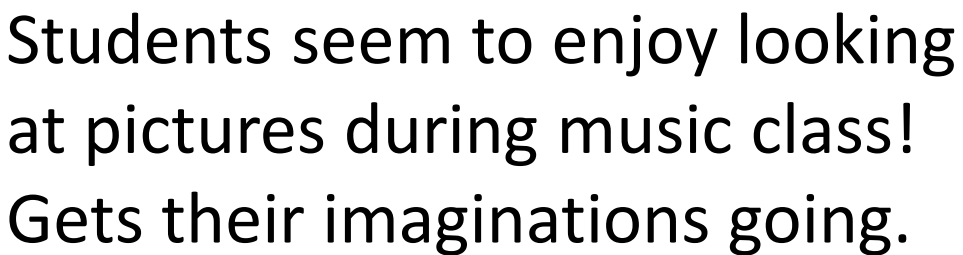
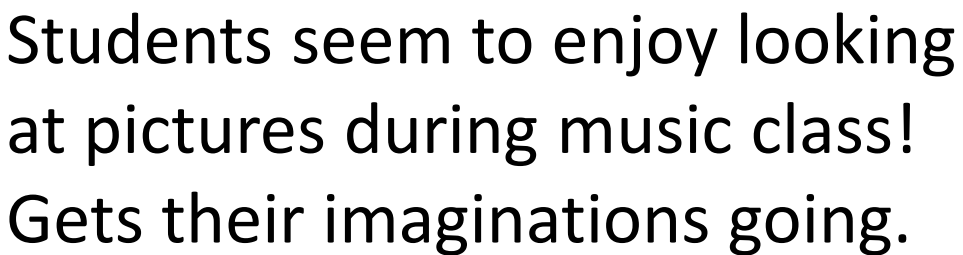
Some prints and drawings in Mason Libraries' Special Collections Research Center are worth examining.
Here's a *Bildmottet*:



Osculetur Me Osculo Oris Sui / Marten de Vos, inventor ; C. J. Visscher excudit.
Antwerp? 1610. The motet is by Flemish composer Andreas Pevernage .



Etching of dancers and musicians in a country setting, signed “JJ B 1773” (Jean Jacques de Boissieu). This French engraver was popular for his prints of landscapes and rural settings. Music (and dancing) is occurring in three areas of this scenario.



A handful of music students have pursued art-related interests:

- “John Gibson’s *Resting in the Peace of His Hands* for Band, And Its Inspiration”
- “Symbolism in Music and Art: Eino Rautavaara’s Angels”
- “Bach’s and Bernini’s Baroque Aesthetic”
- “Scriabin: A Synthetic Synaesthete”

And, I gave a paper at an international conference of music iconography scholars a few years ago:

- “Behind the Benign: Contextualizing a 1933 Photo of Girls Playing Recorders”

Thank you.
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