

Article received on June 11, 2004  
UDC 78.037.2

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***Music in Art: Iconography as a Source for Music History.  
The ninth conference of the research Center for Music Iconography,  
commemorating the 20<sup>th</sup> anniversary of the death of Emanuel Winternitz (1898-1983),  
New York City, USA, 5-8 November 2003***

The International symposium *Music in Art: Iconography as a Source for Music History* is outstanding for several reasons: firstly, for being the most significant international conference related to iconography; secondly, for being the center of the newest, very rich iconography research and, finally, for re-establishing continuity in organizing the symposium of The Research Center for Music Iconography (Barry Brook Center, CUNY) in New York. After the foundation of this Center (1972), at the initiative of its founder and first director, Barry Brook, and one of the founders of the iconography itself, Emanuel Winternitz, the tradition of international conferences was established. Thus, from 1973-1980, eight conferences took place, designating the early phase in profiling the discipline in the papers of a small number of participants. After that, unfortunately, this tradition was interrupted. Thanks to the immense enthusiasm and effort of the current director of the center, Zdravko Blažeković, it was reestablished in November 2003, after twenty-three years, on the occasion of the twentieth anniversary of the death of Austrian scientist Winternitz. Moreover, Blažeković was not only the initiator of this idea, but also the only organizer of the conference, in which more than seventy participants from all over the world took part, and the editor of the program-booklet, and editor of the published works from the conference! The symposium took place in New York, at The City University of New York and the Metropolitan Museum of Art, in collaboration with the Austrian Cultural Forum New York.

Great interest in this conference and different areas of musical iconography was a certain sign of the justifiability of the conference's re-continuity. In accordance with that, the number of papers and different iconography topics at the symposium indicated the new results of research the world over, and the following topics might be singled out: music instruments (their features, specificity of the repertoire, instruments assigned to a certain historical period from antiquity to the present day and to a defined geographical space); instruments as attributes of angels, saints, gods; miniatures, manuscripts, portraits of musicians as sources for iconography research; relations between painting and music from two aspects: music images inspired by paintings as well as visual images inspired by musical works; and finally, investigations of the opera from the iconographic point of view.

Papers in honor of Emanuel Winternitz were a kind of frame of the entire conference: in the beginning they shed light on Winternitz's personality, as scientist, professor, colleague, friend (Leslie Hansen Kopp, New York: *Music forgotten and remembered: The life and time of Emanuel Winternitz*,

Heinz-Jürgen Winkler, Frankfurt am Main: *Paul Hindemith, Emanuel Winternitz and Collegium Musicum*), and, at the end, the results of research on music instruments such as his own were delivered at the Metropolitan Museum of Art. After arriving in the U.S. before the Second World War, Winternitz worked in this world-renowned museum a full thirty-two years: from 1941, he was keeper of music instruments, and then from 1949 to 1973 the first curator of the newly-founded department for music instruments. Moreover, he organized a concert cycle of the members of the Museum exactly in this room – performing early music on original instruments. Working there, Winternitz researched the instruments, being one of the first representatives of the contextualization of music iconography in the frame of the history of arts.

The study of music instruments as the longest trend in iconography tradition – for many years, a synonym for the discipline – was presented in the majority of papers at the symposium last year. The results of research of different kinds of instruments, from various periods and geographical areas were made known (Li Youping, Wuhan: *Chinese musical images and musical iconography*; Cristina Alexandrescu, Köln: *Iconography of musical instruments in the Roman times*; Susan Thompson, New Haven: *Hautboists to crown and state as depicted in Dutch etchings and engravings 1672-1702*; Stewart Pollens, New York: *The Golden Harpsichord of Michele Todini: Evolving perspectives about a very interesting golden harpsichord made in 1670 and preserved in the Metropolitan Museum of Art*). Additionally, a majority of essays from the sessions dedicated to Mexican, Iberian (supported by The Foundation for Iberian Music), and Asian iconography were about the music instruments from those areas. Thanks to members of the society of lovers of the Chinese instrument qin as well as the Historic Brass Society, essays on these instruments from different aspects were more numerous and grouped in separate sessions.

Music instruments have also been investigated in the context of medieval, renaissance, baroque paintings, as the attributes of some gods and saints (Barbara Russano Haning, New York: *From saint to muse: Saint Cecilia in Florence*; Katherine Powers, Fullerton: *Music-making angels in Italian Renaissance painting*), as the embodiment of symbolism in the arts (Mary Rasmussen, New Hampshire: *Music, astrology, and the power of women: Some aspects of sixteenth- and seventeenth-century Dutch and Flemish music iconography*), or as elements of a style.

Iconography research included images of music illustrations in manuscripts (Aygul Malkeyeva, New York: *Mystical world of music in the Islamic miniatures*; Michael Eisenberg, New York: *Reading apocalyptic images in a trecento Bible*; Björn Tammen, Vienna: *The sacred and the profane: Music in the margins of late medieval books of hours*), and from the standpoint of the decorative arts too (Marco Tiella, Rovereto: *Old armor decorated with figures of musical instruments*; Darja Koter, Ljubljana: *Turqueries and chinoserries with the symbols of music: Examples from Slovenia*; Walter Salmen, Burg am Wald: *Musical scenes in and on town houses from the 14th to the 16th century*).

A group of papers was dedicated to the portraits of composers (Florence Gétreau, Paris: *Romantic pianists in Paris: Musical images and musical literature*). A romanticists' perception of the works by

Joseph Haydn and Ludwig van Beethoven was analyzed, including visual images of the performance of the oratorio *Die Schöpfung* in Vienna in 1808 in a very interesting essay by Theodor Albrecht (*The musicians in Balthazar Wigand's depiction of the performance of Haydn's "Die Schöpfung", Vienna, March 27, 1808*), as well as performing ensembles, and composers, like caricatures of Beethoven. Besides this, visual inspiration by music works and, *vice versa*, music inspiration by visual sources were considered: Antonio Baldassarre gave his contribution to the interrelation between Kandinsky's paintings and Schönberg's music (*Kandinsky – Schoenberg connection reconsidered*), especially interesting in the context of an excellent exposition about the intellectual “meetings” of the two artists, then currently on in the Jewish Museum in New York. Dujka Smoje delivered her paper on visual representations of Bach's work (*"The Well-Tempered Clavier" in Jakob Weder's painting*) by Swiss painter Jakob Weder (1906-1990), who dedicated no less than fifty-one paintings in the abstract presentation cycle *Farbsymphonien* mainly to music by Bach, Gluck, Handel, Schubert, Schumann, Brahms. Interrelations of music and arts in the 20th century was the topic of papers by Anno Mungen, with his intriguing investigation of German modernist iconography during the decades before the Second World War (*Music iconography of modernism: From the Weimar Republic to Nazi Germany and beyond*), and by Marin Marian Balaşa, showing the iconography of banknotes from different countries (*Money reading: A lesson about fatherland's castrating terror and motherland's musical pleasures*).

It seems that one of the most attractive sessions at this symposium – from my point of view certainly – was the one related to the opera, that is, the stage *text* of the opera. What certainly contributed to this were the authors of exceptionally interesting essays on 19th-century Italian and French scenography, based on an investigation of very rich scenery sources (Olga Jesrum, Parma: *Romolo and Tancredi Liverani's set design for Italian operas in the nineteenth century*; Peter Beudert, Arizona: *Visual entertainment in the nineteenth century: The Painters of the Paris Opera*; Mathias Auclair & Pauline Girard, Paris: *Iconographie u XX<sup>e</sup> à la Bibliothèque-musée de l'Opéra*). Dorothea Baumann showed an extraordinary and original perspective of iconography research in part of her years-long study of the acoustics of European concert halls (*Drawings of musical space: What do they tell us about acoustics?*). This session also heard a paper about the Serbian musical stage – more precisely, the different musical settings of Borisav Stanković's play *Koštana* in pieces with singing, and also Petar Konjović's opera of the same name (Tatjana Marković, Beograd: *Iconography as a sign: The case of stage-music semiosis about Koštana*).

So, thanks to the New York symposium dedicated to music iconography, it is obvious that this discipline “is more alive than ever at the beginning of the 21st century, and that paintings are often a source for both musicological and ethnomusicological discourses. Unlikely the period of thirty years ago, when studies on music iconography were found mainly in periodicals on the history of art, social history, and the history of European ideas, the results of research on iconography sources can today be found in periodicals devoted to literally every kind of music science” (Zdravko Blažeković).