

Early Music Iconography: Methodological Worlds and Cultural Intersections

Part I: Thursday, July 4, 11.00–13.00, Neuer Saal

Chair: Björn R. Tammen (Österreichische Akademie der Wissenschaften): bjoern.tammen@oeaw.ac.at

Session abstract

*This is Part I of a triple panel proposal on behalf of the IMS Study Group on Musical Iconography (to be continued in the separately submitted Parts II and III). Its three subsections offer a forum for recent researches on the Middle Ages and the Renaissance. In line with the objectives of our research network, the papers explore a wide range of methodological approaches, unbounded by geography or theme. – As a research tool, regional corpora like the one currently established for Umbria are indispensable (LUISI LUISI, with a particular focus on the inclusion of musical notation in iconographical sources). Some others, such as the case study of Moldavian frescoes, may help highlight issues of cultural entanglements in culturally fertile, cosmopolitan contact zones between East and West (CURRIE). Of paramount importance in the late Middle Ages are two rhetorically reciprocal topics: the music of power on the one hand, and the power of music (including dance) on the other. The former topic is illustrated by a mid 14th-century Portuguese chronicle that testifies to pan-European strategies of pictorial and musical representation on behalf of the nobility (ROCHA SOUSA). As for the latter, the example of the ‘magical’ Morris dance benefits from a clear anthropological approach, where, using a Piedmontese 15th-century terracotta frieze as starting point, comparative photographic evidence helps document a *longue durée* of cultural practices (SANTARELLI).*

“Censimento delle raffigurazioni musicali nell’Umbria meridionale tra Medioevo e Rinascimento. Con un’analisi delle citazioni di inni e antifone”

Maria Luisi (Università di Bologna-Ravenna Campus): luisi_santini@libero.it

Francesco Luisi (Università di Parma): luisi_santini@libero.it

La relazione presenterà i primi risultati di una ricerca iconografico-musicale nel territorio dell’Umbria meridionale, all’interno di un più vasto progetto, in corso presso il Dipartimento di Beni Culturali dell’Università di Bologna. In particolare verranno illustrate le metodologie adottate per la raccolta dei materiali, e per le conseguenti schedatura e analisi finalizzate alla pubblicazione e alla creazione di un database. Un’attenzione particolare sarà dedicata alla presenza di citazioni letterarie relative a testi di antifone, inni e altri incipit del repertorio liturgico, nonché sacro e spirituale. In particolare sarà indagata la possibilità di un riferimento diretto tra i testi riportati e l’intonazione musicale che essi evocano e che il quadro eventualmente è in grado di testimoniare attraverso l’immagine di una *performance* vocale o vocale-strumentale.

“Imaging musical borderlands in Moldavian frescoes of the 15th and 16th centuries”

Gabriela Currie (University of Minnesota): ilnit001@umn.edu

The visual representations of musical instruments and music making in Moldavian churches are indicative of the musical cosmopolitanism of the princely local culture, in which Western European strategies of representation intersect with largely Ottoman instrumentaria and sonic practices. I will propose several case studies of the manner in which their meaning intersects with the cultural geographies of musical terms as they appear in the *Codex Cumanicus* and translations of the Bible, as well as with several early modern accounts by Ottoman, Polish, and Italian travelers in the area. The interpretive implications of this documentation of past sonic cultures point towards an entangled set of cultural parameters and contemporaneous processes of acculturation, and as such they lend themselves to global historical contextualization.

“Music and power. The ‘Crónica Geral de Espanha’ in the context of Iberian and European Courts”

Luzia Rocha (Universidade Nova de Lisboa): luzia.rocha@fcsh.unl.pt

Luís Correia de Sousa (Universidade Nova de Lisboa): iconografo@gmail.com

The *Crónica Geral* (ca. 1344) is a rare secular illuminated manuscript kept in the Academia das Ciências (Lisbon, Portugal). Conceived by the Portuguese court as a symbol of power it was intentionally projected that way to Spain and to the rest of Europe. Music is represented as an instrument of both strength and erudition. Special attention will be paid to images of women performers within the Iberian soundscape, scrutinizing and contextualizing the role of musical instruments in terms of gender performances.

“Tempus transit gelidum,/ mundus renovatur: Le celebrazioni della primavera in Piemonte”

Cristina Santarelli (Istituto per i Beni Musicali in Piemonte): cristina.santarelli@tin.it

Partendo da un fregio decorativo di finestra in terracotta proveniente da un edificio quattrocentesco di Alba (Piemonte) raffigurante una serie di “folli” o danzatori di moresca, il paper rintraccia le sopravvivenze sul territorio di quei riti a carattere apotropaico legati al mondo agricolo che avevano luogo tra il periodo di Carnevale e il mese di maggio, peraltro non esclusivi dell’area franco-piemontese, ma diffusi sostanzialmente in tutta Europa. Attraverso il sussidio di fotografie scattate in occasione di alcune feste locali (ad esempio la Baio di Sampeyre in Valle Varaita, le Danze degli Spadonari di Venaus, Giaglione e San Giorio in Val di Susa o il Bal do Sabre delle valli occitane del cuneese) sarà possibile osservare analogie e differenze non solo rispetto alle testimonianze antiche, ma anche nei confronti di altre tradizioni superstiti (ad esempio alcune *morris dance* inglesi).

Part II: Thursday, July 4, 14.30–16.00, Neuer Saal

Chair: Nicoletta Guidobaldi (Università di Bologna): nicoletta.guidobaldi@unibo.it

Session abstract

This is Part II of a triple panel proposal on behalf of the IMS Study Group on Musical Iconography (complemented by the separately submitted Parts I and III). Its three subsections offer a forum for recent researches on the Middle Ages and the Renaissance. In line with the objectives of our research network, the papers explore a wide range of methodological approaches, unbounded by geography or theme. – In addition to the cultural, historical, and anthropological approaches explored so far (see Part I), the first paper in Part II is devoted to the role of music iconography within organological studies. The ‘return’ of the Muses in Renaissance iconography gives rise to sophisticated decorations of keyboard instruments, as explored in two virginal panels in the Liechtenstein collections (GETREAU). Whereas traditional approaches in musical iconography have largely been confined to images ‘of’ music, the more recent trends of visual culture help to explore alternative configurations. Particularly promising in this respect are 16th-century lavishly decorated choir books, as the exploration of a case related to the Munich wedding of 1568 will show (TAMMEN). Furthermore, a complex cross-media shift in the aftermath of the Fall of Constantinople (1453) finds expression in the ‘Avignon Pietà’ and its related devotional practices, which plausibly gave rise to the genre of polyphonic lamentations (TOLLEY).

“Two early 16th-century allegories of music in the Liechtenstein collections in Vaduz and Vienna: challenges of context and meaning”

Florence Gétreau (Institut de recherche en musicologie / CNRS): florence.getreau@cnrs.fr

The paper explores two panels (c. 1515–30) preserved in the Liechtenstein Princely Collections, depicting an Allegory of Music with Pythagoras and Jubal, and Apollo and the Muses with Pegasus and Pan (or Marsyas), respectively. Painted in brownish grisaille with figures simulating bronze, they have variably been attributed to Raphael, Polidoro da Caravaggio, Raimondi, and Leonbruno. Besides issues of authorship the author will analyze the iconographical program and its patterns borrowed from Italian as well as Northern sources. What has previously been considered as either supraporte, clavichord cover, or the cover above a harpsichord keyboard, is more likely the lid and flap for the outer case of a rectangular virginal.

“Envisaging marriage – betrothing music and painting: the artistic and intellectual cosmos of Richard of Genova in A-Wn 2129”

Björn R. Tammen (Österreichische Akademie der Wissenschaften): bjorn.tammen@oeaw.ac.at

Until recently scholars have paid little attention to the choirbook A-Wn 2129, produced in the aftermath of the 1568 Munich wedding celebrations by the chapel member, singer and scribe Richard of Genova. As a lavishly decorated manuscript of imposing size it contains one single motet, ‘Gratia sola Dei’ by Orlande de Lassus. The present contribution sheds new light on the usage of both textual and artistic models, thus further pursuing the multidisciplinary 2016 ‘troja’ colloque. Astonishingly Richard pays homage to Erasmus’ *Christiani matrimonii institutio* (banned as a heretic text) as well as to iconographical patterns copied from the dynastically supercharged choirbook D-Mbs Mus. C. Furthermore a tentative reading will be proposed of how such a ‘Gesamtkunstwerk’ might have been perceived by an expert reader, spectator or even performing musician.

“Lamenting the Fall of Constantinople: Music and the ‘Avignon Pietà’ ”

Thomas Tolley (University of Edinburgh): Tom.Tolley@ed.ac.uk

Several motifs in the ‘Avignon Pietà’ (attr. Enquerrand Quarton; Louvre, Paris) may be understood as starting-points for a Western response to the Fall of Constantinople (1453), probably the most disastrous event in Christendom during the later Middle Ages. Among important Western accounts was one sent to Alain de Coëtivy – the ‘Cardinal of Avignon’, who was charged by the Pope with promulgating in France a crusade against the Turkish invaders. Although Coëtivy’s mission failed, it arguably presented a stimulus to combine the visual arts and music in new paraliturgical developments reflecting on the collapse of Byzantium, extending the ancient ritual of Tenebrae. The rise of polyphonic Lamentations during the second half of the century, as well as of other musical responses to the disaster, like Du Fay’s ‘O tres piteulx’, may be understood in light of these developments.

Part III + Free Papers: Thursday, July 4, 16.30–18.30, Neuer Saal

Chair: Gabriela Currie (University of Minnesota): ilnit001@umn.edu

Session abstract

*This is Part III of a triple panel proposal on behalf of the IMS Study Group on Musical Iconography (complemented by the two separately submitted preceding Parts I and II). In sum, its three subsections offer a forum for recent researches on the Middle Ages and the Renaissance. In line with the objectives of our research network, the papers explore a wide range of methodological approaches, unbounded by geography or theme. – The last methodological angle explored in our session is related to the intersection of early music iconography and the field of digital humanities. In their sophisticated layerings of both media and meaning, the *studioli* of the Italian Renaissance offer a promising example of applied iconographic research in the context of digital reconstruction. Two such virtual reconstructions (for Gubbio: GUIDOBALDI, for Ferrara: PRIGNANO) will discuss the scholarly challenges of decoding and re-encoding such veritable cases of ‘Gesamtkunstwerk’ and the enriched understandings of the objects such digital recreations may provide.*

“Virtual and sonic reconstruction of a humanistic microcosm: the Gubbio *Studiolo*”

Nicoletta Guidobaldi (Università di Bologna-Ravenna Campus): nicoletta.guidobaldi@unibo.it

The paper will illustrate the interdisciplinary context and the methodological background of the interactive digital reconstruction of Federico da Montefeltro’s *Studiolo* in Gubbio (today at the Metropolitan Museum, New York), carried out within a wide research on the Renaissance musical imagery, in collaboration with Unibo’s Multimedia Laboratory, Gubbio’s Palazzo Ducale and the *Micrologus* ensemble. The elaborated iconographic project of the *Studiolo*, mirroring the real and symbolic panorama of Federico’s court, provides us an extraordinary evidence of the role assigned to music in that milieu. Thanks to the application of digital technologies, this innovative museum installation will allow visitors to explore the humanistic microcosm inlaid on the *Studiolo*’s walls in terms of imagery and meanings, and to listen to its peculiar ‘soundscape’.

“Musica e mito nel ‘camerino delle pitture’ di Alfonso I d’Este: una proposta di ricostruzione virtuale”

Gaia Prignano (Università di Bologna-Ravenna Campus): gaia.prignano2@unibo.it

Il paper presenterà un’innovativa ricostruzione 3D, sonorizzata ed interattiva, del celebre studiolo di Alfonso I d’Este (*Camerino delle Pitture*), caso esemplare di sinergia fra ricerca tradizionale e nuove tecnologie applicate allo studio e alla promozione dei beni musicali. Elaborato a partire da una nuova interpretazione in chiave musicale del programma iconografico del *Camerino*, incentrato sulla tematica dionisiaca, il *virtual tour* – grazie alle schede critiche sulle opere e all’inedita registrazione del canone raffigurato nel *Baccanale degli Andrii* di Tiziano – costituisce uno strumento originale che permette di conoscere in modo dinamico un ambiente cruciale per la cultura rinascimentale e l’immaginario musicale europeo.

“Sinfonía de sonidos y palabras. Instrumentos musicales en el relicario Ángeles músicos y en el texto literario del teatro de la temprana edad moderna”

Martha Garcia (University of Central Florida): MFL.Martha.Garcia@gmail.com

El Museo del Prado en este año 2019 celebra su bicentenario conmemorando así la apertura del museo al público el 19 de noviembre de 1819. Es en este lugar donde reside la pieza titulada *Ángeles músicos*, la cual consiste en seis tablas pintadas al óleo que contiene cada una de ellas un ángel tocando un instrumento musical distinto. La ficha técnica ubica esta pieza en el siglo XVI dentro del renacimiento español (número de catálogo P002686). La imagen evoca una sinfonía de sonidos que aunque los observadores no la perciben a través del sentido del oído, la iconografía la transmite a través del sentido de la vista. El texto escrito en la temprana edad moderna, de igual forma, evoca la sonoridad en el lenguaje, no mediante el sonido audible, sino que a través de la presencia de referencias musicales. La metodología a seguir en esta propuesta de estudio consistirá, por lo tanto, en el análisis simbólico de cada instrumento musical representado en *Ángeles músicos* y su respectiva connotación alegórica en piezas selectas del teatro de la temprana edad moderna. Esta ponencia tiene como objetivo ofrecer una vista panorámica de la sinfonía que predomina armoniosamente entre la representación de instrumentos musicales en piezas pictóricas y su posible correspondencia con el texto literario.

“Evidence-based reconstruction of a Spanish Renaissance *vihuela de arco* and its ‘Andalusian’ playing technique”

Thilo Hirsch (Universität Bern / ensemble arcimboldo): t.hirsch@arcimboldo.ch

In addition to the wonderful frescoes with music-making angels from 1476, which were rediscovered only in 2004, in the Cathedral of Valencia also can be found other representations of string instruments. Of particular note is a wooden sculpture of an angel playing *vihuela de arco* (Yáñez de la Almedina, ca. 1514). The investigation of this three-dimensionally presented *vihuela de arco* in connection with other iconographic sources, the extensive knowledge gained in a research project at the Schola Cantorum Basiliensis (SCB) on the internal construction of early string instruments (www.rimab.ch) enabled the evidence-based reconstruction of a Spanish *vihuela de arco*. Music ethnological studies on traditional andalusi-music in Morocco and there upright playing technique of Rabab, Violin and Viola, which corresponds to the iconography of the *vihuela de arco*, where important sources for the development of the playing technique. (This lecture contains also a practical demonstration of the reconstructed *vihuela de arco*.)