

## INCORPORATING A MUSICAL ICONOGRAPHY COMPONENT INTO A MUSIC RESEARCH COURSE

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These ten selected images are shown and discussed in a unit on music iconography in my **Introduction to Research in Music** seminar (MUSIC 662), part of one evening's lecture that also includes discography and biography. They illustrate various topics in musical iconography, or aspects of the relation of music and imagery more broadly. In addition to the 30-minute illustrated overview, students have previously encountered the scholarly journal *Music in Art* as well as the website of the scholarly organization Association RIDIM (Repertoire International d'Iconographie Musicale). They have also previously read for class discussion one or two articles that exemplify research in musical iconography.\* A later visit to Special Collections for a unit on antiquarian music printing and publishing usually includes inspection of one or two graphic-arts rarities.



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).

*Can we be certain that the instrument depicted is a slide trumpet? No, the artist was not concerned with accuracy.*



2) *Orchestra of the Opéra.* Painting by Edgar Degas, ca. 1870, Musée d'Orsay. (The central figure is Degas' friend Désiré Dihau, a bassoonist.)

Source: ARTstor, Italian and other European Art Collection (Scala Archives), Internet (accessed January 12, 2010).

*Were the musicians really crammed into the orchestra pit like sardines? No- this portrait places the subject in his professional milieu, but not literally.*

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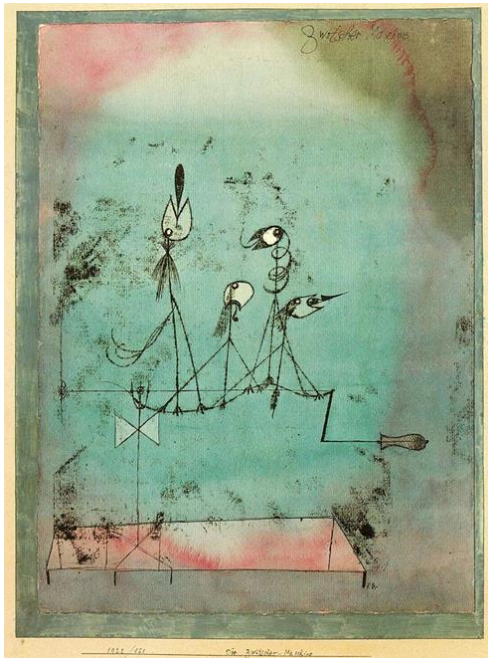
\* Herbert W. Myers, "Slide Trumpet Madness: Fact or Fiction?" *Early Music* 17, no. 3 (August 1989): 383-389; Mary Oleskiewicz, "Images and Instruments: The Hole Truth and Nothing But the Truth: The Resolution of a Problem in Flute Iconography." *Early Music* 29, no. 1 (February 2001): 56-59.



3) **Contemporary musician playing an electronic theremin.** Photograph by Robert F. Bukaty, AP.

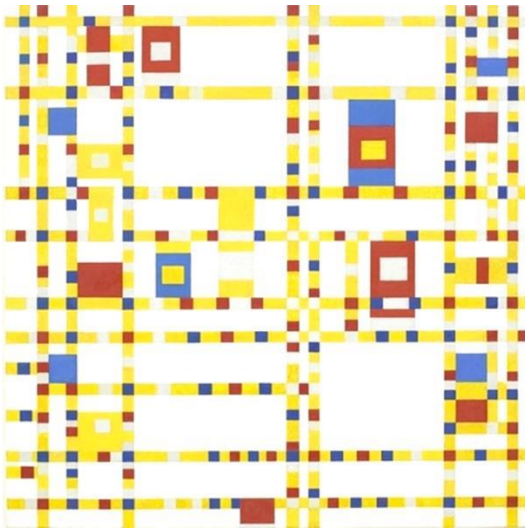
Source: Associated Press, AP Images, ID #97061803942, Internet (accessed January 12, 2010).

*Even better than a merely verbal description of the historical electric theremin is a photo of a current player!*



4) *The Twittering Machine.* Ink and watercolor drawing by Paul Klee, 1922, Museum of Modern Art, New York  
Source: ARTstor, Minneapolis College of Art and Design Collection, ID Number 17777, Internet (accessed January 12, 2010).

*Art can inspire music—a scholar informed me that this work has inspired over 200 musical compositions, mostly jazz tracks.*



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).

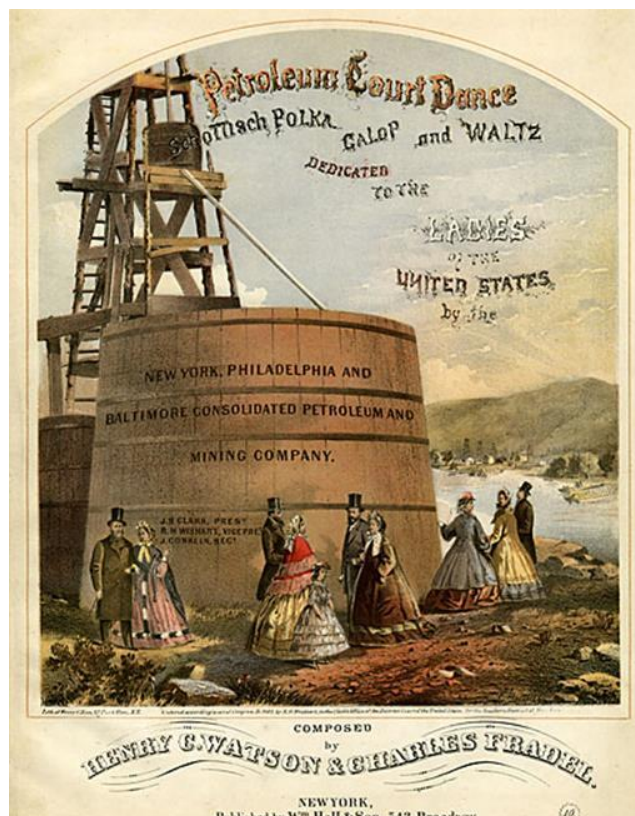
*Music can inspire art—Mondrian loved to dance and the “punctuation” in the painting represents syncopated tap dancing.*



6) *Thelonious Monk Underground* album cover, 1968. John Berg and Dick Mantel, designers, Steve Horn, photographer, Columbia Records CS-9632. Grammy awarded for “best album design.”

Source: Amazon; Internet (accessed January 12, 2010).

*Once upon a time, 12x12 LP album covers furnished a decently-sized frame for visual expression; in this grimly hilarious cover, the designers “brand” the eccentric jazz pianist with one of the coolest terms of the 60s: “underground.”*



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. Printed for Consolidated Petroleum and Mining Company.

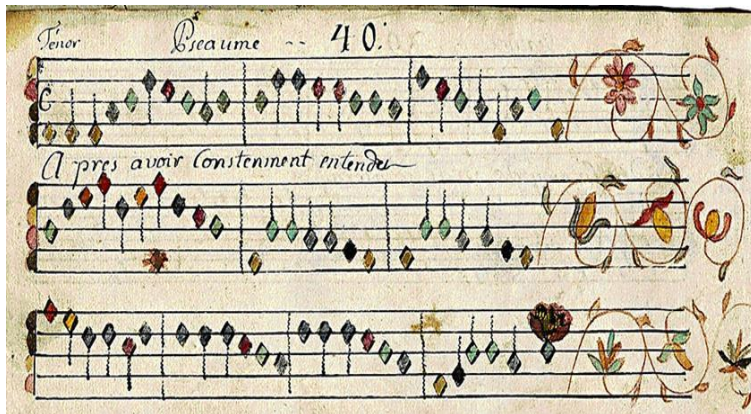
Source: Lester S. Levy Collection of Sheet Music (Box 34, Item 55a), Sheridan Libraries, Johns Hopkins University; Internet (accessed January 12, 2010).

*While the dance music inside might be quite pedestrian and forgettable, 19<sup>th</sup>-century illustrated covers can provide subjects for cultural studies. Here, "Big Oil" gives itself a genteel spin. Perhaps they are shareholders.*



8) **Leon Bakst's costume design** for Potiphar's Wife in Richard Strauss's *Le Legend de Joseph*, produced by Ballets Russes in 1914. In: M. de Brunoff, *Collection des plus beaux numéros de Comœdia illustré et des programmes consacrés aux ballets & galas russes, depuis le début à Paris, 1909-1921* (Paris, de Brunoff, 1922?).  
**Source:** Special Collections and Archives, George Mason University; Internet.

*A great example of flamboyant art-nouveau costuming for a character in a ballet. If you want to see Bakst's design for Joseph's coat of many colors, go inspect the limited edition book for yourself!*



9) Tenor part to a two-voiced setting of Psalm 40, composer unknown, from a **manuscript partbook**, French, ca. 1700. Oslo and London, The Schoyen Collection, MS 5404.

**Source:** The Schoyen Collection Checklist of Manuscripts, 7.23 Mensural Notation, Internet (accessed January 13, 2010).

*Whimsical marginalia by a bored copyist?*



10) William Henry Fry, *The Dying Soldier Dramatic Symphony*, first page of holograph score [undated, but ca. 1854].

**Source:** Library Company of Philadelphia and Historical Society of Pennsylvania, Music Manuscripts of William Henry Fry, Box 9. Scan courtesy of LCP and HSP.

*While this has nothing to do with art, we could agree that a careful and detailed facsimile of a rare manuscript score is the next-best thing to being there in the archives!*