

**SOUNDS OF WARS AND VICTORIES:  
IMAGES OF MILITARY MUSICIANS  
ON BATTLEFIELDS AND  
PROMENADES**

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THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY,  
COMMEMORATING THE CENTENNIAL OF WORLD WAR I

New York City  
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THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

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# RESEARCH CENTER FOR MUSIC ICONOGRAPHY

City University of New York, The Graduate Center

Conference organized and program edited by  
ZDRAVKO BLAŽEKOVIĆ

## CONFERENCE VENUE

**Martin E. Segal Theatre**  
The City University of New York  
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# SOUNDS OF WARS AND VICTORIES: IMAGES OF MILITARY MUSICIANS ON BATTLEFIELDS AND PROMENADES

TUESDAY, 11 NOVEMBER 2014

**Trumpets, Drums and Their Authority** 9:30–11:00  
Chair: Zdravko Blažeković

**Jayson DOBNEY** (The Metropolitan Museum of Art),  
*Decorated Drums of War*

**Trevor HERBERT** (The Open University, United Kingdom),  
*Trumpets, Drums and the Sources for Their Symbolic Authority*

**Helen BARLOW** (The Open University, Faculty of Arts,  
United Kingdom), *From the Band of Musick to the Concert  
Party: Musical Entertainment in the British Army, c. 1780–1918*

**Break**

**Military Sounds from Afar** 11:30–12:30  
Chair: Jayson Dobney

**Arabella TENISWOOD-HARVEY** (Tasmanian College of the  
Arts, Hobart), *Music and Meaning: A Survey of Musical  
Imagery Related to World War One Held in the Collections of the  
Australian War Memorial*

**Joseph S. KAMINSKI** (Long Island University Brooklyn;  
CUNY College of Staten Island; Wagner College), *The  
Asante Court Trumpeters and Drummers Depicted in Thomas  
Edward Bowdich's Watercolor Panel of "The First Day of the  
Tam Festival" from Mission from Cape Coast to Ashante  
(1819)*

**Images of the Military Past** 2:30–4:00  
Chair: Trevor Herbert

**Sylvain PERROT** (French School at Athens), *The  
Representation of Musicians on Ancient Greek Shield Devices*

**Antonio BALDASSARRE** (Hochschule Luzern – Musik),  
*Conceiving History: Warfare and Musical Culture in the Lucerne  
Chronicle (1511–13) by Diebold Schilling the Younger*

**Anna Maria IOANNONI FIORE** (Conservatorio Statale di  
Musica "L. D'Annunzio", Pescara), *"Vox populi... vox  
musicus!": Affirming Civil Identity through the Musical Activity  
of Military and Civil Bands during the Italian Risorgimento*

**Break**

**American Battlefields** 4:30–6:00  
Chair: Antonio Baldassarre

**Joseph M. ORTIZ** (University of Texas at El Paso), *On the  
Field: Military Musicians and the Rise of American Drum and  
Bugle Corps*

**Melissa ZAPATA** (City University of New York, Brooklyn  
College), *Minstrelsy: Iconography of Resistance During the  
American Civil War*

**Emile WENNEKES** (Utrecht University), *Parody and  
Propaganda: Sounding the War through Animation*



# SOUNDS OF WARS AND VICTORIES: IMAGES OF MILITARY MUSICIANS ON BATTLEFIELDS AND PROMENADES

## ABSTRACTS OF PAPERS

**Antonio BALDASSARRE** (Hochschule Luzern – Musik), *Conceiving History: Warfare and Musical Culture in the Lucerne Chronicle (1511–13) by Diebold Schilling the Younger*

During the fifteenth and sixteenth centuries, numerous illustrated chronicles were created in the Old Swiss Confederacy. The 680-page Lucerne Chronicle, created by Diebold Schilling the Younger with an anonymous illuminator between 1511 and 1513 and presented to the City Council of Lucerne on 15 January 1513, is today considered to be one of the most outstanding examples of this Swiss tradition of sumptuously illuminated chronicles. As with the other chronicles of this type, its primary function was the presentation of history, documenting the military successes and the rise of the Old Swiss Confederation to a political power in Europe. Moreover as an explicit product of self-manifestation for the early urban elites of Switzerland, the chronicles' content generally reflects the increasing self-esteem of the ruling classes as much as they participated in the fabrication of their identities. The numerous illuminations of battle and feud scenes but also of content referring to crimes and casualties within the Lucerne Chronicle are repeatedly endowed with musical subject matters and thus provide interesting insights into the construction of the history of music, culture and thought in early sixteenth-century Central Switzerland. The paper will examine these fabrication processes and provide insights into the mechanisms and functions of visual culture in forming urban identity and urban cultural practices in late medieval Switzerland for which depictions of battle and feud scenes with musical subject matters take up a prominent position.

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**Helen BARLOW** (The Open University, Faculty of Arts, U.K.), *From the Band of Musick to the Concert Party: Musical Entertainment in the British Army, c. 1780–1918*.

From the work of professional artists, to soldiers' sketchbooks, to photographs, a range of different visual media bear witness to music as a feature of military entertainment. From the time the presence of bands became routine in the British army in the late eighteenth century, music was as important to

the army in this context as it was in overtly military settings such as on the march or the parade ground. But this was always entertainment with a serious underlying purpose. At one end of the spectrum, music at dinner in the officers' mess reinforced a sense of social exclusivity and the right to command. Similarly, a regimental band was a very useful tool of soft power in civilian contexts: playing outside the barracks, at balls and in public parks, it made the local presence of a regiment palatable, even glamorous. At the other end of the spectrum, the anarchic music hall acts of divisional concert parties on the Western Front and elsewhere in the theatre of World War I were entirely different from regimental band performance in almost all respects, except that they too were (paradoxically) about the preservation of order: they offered soldiers a way of addressing and accommodating the situation in which they found themselves—one which their diaries and memoirs frequently describe in terms of madness and lunacy. These functions of music are vividly recorded and illustrated in images from the period, and this paper will examine the visual evidence and the relationship of context, medium and message.

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**Jayson DOBNEY** (The Metropolitan Museum of Art, New York), *Decorated Drums of War*.

Drums have been associated with warfare throughout the world since ancient times. In Western culture drums developed as an integral part of the communication system, conveying orders from officers to soldiers in a variety of contexts including keeping time on long marches, performing ceremonial duties on parade, ordering the mundane activities of camp life, and directing actions in battle. The representation of drums in visual arts has been used to evoke the thrill of a military parade, as well as the agony of loss on the battlefield. Drums were a common and powerful emblem of the military power of the state, and images were employed for propaganda purposes. Drums themselves were also used as canvases to display images and symbols that reinforced nationalistic ideas. Surviving historical decorated drums adhere to a narrow range of mostly prescribed motifs that included featuring colors or symbols of the regiment's home, honoring past victories of the military unit, or bearing the arms of a specific

noble or monarch. A variety of techniques has been used to decorate drums, and there is an immense difference in the quality of execution on extant examples that can usually be understood as related to the status of the drummer or military unit using the instrument. This paper will examine a selection of historical drums from Europe and the United States that illuminate the variety of motifs, decorative techniques, and quality of workmanship found on surviving instruments as well as how these decorations relate to the context in which they were used.

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**Trevor HERBERT** (The Open University, U.K.), *Trumpets, Drums and the Sources for Their Symbolic Authority*.

Trumpeters, drummers and to an extent pipers have been distinct in the military, and must be regarded as a separate species from those that make up what were known in the eighteenth and nineteenth centuries as bands of music. They had key operational functions in armies and navies, but they were also symbolic. They were marked out and categorised for their essential duties, and their status was unchallenged even by more senior soldiers. In Britain, trumpeters and drummers were the only categories of musician that could legally be the recipient of official funding. Their duties required bravery, but also high levels of discipline and remarkable feats of memory and precision. Images of them were repeatedly called up in representations of victory and defeat; less frequent are representations of their roles in the administration of military discipline. The position these players held in peace and in fields of conflict is more complex than the images suggest. By necessity, the players stood apart from other soldiers, mentoring and often controlling them.

Using sources mainly concerning the British military, this paper will offer an interpretation of several images of trumpeters, drummers and pipers. It will explain actual roles, compare them with the symbolism embodied in them, and suggest the origins for these symbolisms.

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**Anna Maria IOANNONI FIORE** (Conservatorio Statale di Musica "L. D'Annunzio", Pescara), *"Vox populi... vox musici!": Affirming Civil Identity through the Musical Activity of Military and Civil Bands during the Italian Risorgimento*.

From the geopolitical point of view, the First World War represented the conclusion of the so-called Risorgimento, the historical period that had characterized the nineteenth century in Italy. During that period of approximately hundred years, military and/or paramilitary bands embodied the musical expression of a civil feeling that was deeply rooted in the values of national identity and represented the preferential vehicle for the musical cultivation of the population that, at that time, was mainly illiterate.

Through a variety of iconographical sources showing military and paramilitary musicians, cards indicating the musical performances of military bands, published materials about musical repertoires, sheet music of patriotic songs arranged for bands, sketches portraying the suggested uniforms for municipal band members and archival regulatory and administrative documents, we will present a historical-musical path that aims at outlining the pedagogical function of military bands in building national identity through the chosen musical repertoire and their educational role. The project will also show how much the tradition of military bands influenced the later development of municipal bands that, along the lines of military bands, during peacetime embodied the same civil identity once represented by military musicians.

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**Joseph S. KAMINSKI** (Long Island University Brooklyn; CUNY College of Staten Island; Wagner College), *The Asante Court Trumpeters and Drummers Depicted in Thomas Edward Bowdich's Watercolor Panel of "The First Day of the Yam Festival," from Mission from Cape Coast to Ashantee (1819)*.

When the English writer Thomas Edward Bowdich entered Kumasi, Gold Coast (current day Ghana) in 1817 he stated, "Upwards of 5000 people, the greater part warriors, met us with awful bursts of martial music, discordant only in its mixture; for horns, drums, rattles, and gong-gongs were all exerted with a zeal bordering on phrenzy." He was aware of the Ashantee's (Asante's) military might and the association of cultural practice with their sacred-military decorum. The Asante of Ghana used their horns and drums to defeat enemies in war and to speak to past warrior kings at veneration. Both mediums for surrogate speech, horns are made from elephant tusks and still performed on today, and drums are extant. Bowdich added, their "sentences are immediately recognized by the soldiers and people, in the distinct flourish of the horns of the various chiefs: the words of some of these sentences are almost expressible by the notes of the horns." While his pen and brush were not available to him at that moment, he later made a watercolor illustration of a similar event, "The First Day of the Yam Custom," that depicts an Asante festival wherein the same musicians take part to "barrage" their sounds in creating a sonic power. In precolonial times, this power had been used in combat to scare enemies and their evil spirits. However, it is used traditionally today, still, at feasts, to bar evil. Pertaining to this, Bowdich wrote, "More than a hundred bands burst at once on our arrival, with the peculiar airs of their several chiefs; the horns flourished their defiance, with the beating of innumerable drums and metal instruments." In Bowdich's watercolor panel, the ivory horns, their military denotation, their place within the feast alongside drums mounted with crania and the dancing of executioners, will be discussed.

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**Joseph M. ORTIZ** (University of Texas at El Paso), *On the Field: Military Musicians and the Rise of American Drum and Bugle Corps*.

This paper considers the images of military musicians that were both used and transformed by drum and bugle corps in twentieth-century America. Traditional drum and bugle corps developed out of the military drum and bugle units that had served in World War I, in many cases being formed by veteran organizations like the Veterans of Foreign Wars and the American Legion. As the number and size of these corps grew dramatically throughout the twentieth century, their ties to military organizations lessened and the corps became more autonomous, each developing its own musical style and cultural identity. At the same time, even as their musical styles became more diverse and sophisticated, these corps retained nearly all of the traditional instruments, equipment, regalia, and formations of the earlier military units in some form. Therefore, this paper addresses the questions: To what extent did modern drum corps in the twentieth century sustain and revitalize an iconography of nationalism and militarism? Or, conversely, to what extent did the corps dilute these images by attaching them to music that was clearly nonmilitaristic? Research on the impact of drum and bugle corps on American culture is sorely needed, given the fact that the activity has been virtually ignored by traditional music scholarship, even though these corps regularly interacted with large, enthusiastic audiences over a period of several decades.

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**Sylvain PERROT** (French School at Athens), *The Representation of Musicians on Ancient Greek Shield Devices*.

War belonged to daily life of ancient Greeks, so that the use of music instruments in warfare is well documented. We have even at our disposal the notation of a trumpet (salpinx) call. Each city had its own music customs (lyre, aulos, mainly salpinx) and war music was so important that musical contests including dances with weapons were organized in peacetime. This is the reason why there are many pictures featuring Greek battles to the sound of music. This paper would like to address specifically shields with musical depictions held by warriors. This original kind of episema has never been considered by scholarship in a comprehensive study. Yet this is a typical case of picture within a picture, which creates a kind of double-leveled soundscape, in that shield devices may be compared with the instruments used on the battlefield; we have also examples of salpinx players holding shields. Then purpose is to examine the relationships between reality and imagination. First we may underline the common representations on shield devices. However, there is often a dialog between realistic warriors and mythological figures: e.g., the war goddess Athena may appear on the battlefield with a shield depicting a salpinx human player, recalling that Athena is said to have invented the salpinx. Furthermore, the Greek battlefield is often inter-

preted as the confrontation between civilization and Barbary, so that shields may show salpinx players belonging to wild countries, such as Negros or Satyrs, or at the contrary the “noble savage”, that is the centaur playing lyre. Finally, there is a last group of musicians that belongs to total fantasy: on two vases conserved in New York a crab is playing aulos and we may wonder whether this is play on words, by comparing them with the motives of the scorpion and the dolphin playing pipes.

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**Arabella TENISWOOD-HARVEY** (Tasmanian College of the Arts, Hobart) *Music and Meaning: A Survey of Musical Imagery Related to World War One Held in the Collections of the Australian War Memorial*.

According to its website, the Australian War Memorial’s mission “is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society.” Its total collection includes over 30,000 art works and more than 800,000 photographs, along with military heraldry, film and sound recordings, and printed programs. The Memorial’s collection of imagery relating to the performance of music by—and for—military personnel during World War One includes art works by Official War Artists attached to Australian forces such as Frank Crozier and Will Dyson, as well as European artists including Jean-Emile Laboureur and George Grosz; recruitment posters; magazine illustrations and caricatures; and documentary photographs. Subjects include performances by organized military ensembles, musicians in prisoner of war camps, musical entertainment for soldiers in hospital wards and music-making by soldiers at leisure.

This paper will examine firstly the meaning of music within the Australian experience of World War One, as portrayed in this imagery, and secondly how this material portrays and perpetuates ideas about the spirit of ANZAC (Australian and New Zealand Army Corps). As Peter Stanley explained on the Australian War Memorial website in 2002: “ANZAC came to signify the qualities which Australians have seen their forces exhibit in war. These attributes cluster around several ideas: endurance, courage, ingenuity, good humour, and, of course, mateship. These qualities collectively constitute what is described as the ANZAC spirit.” In recent years scholars and critics have questioned the ANZAC legend.

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**Emile WENNEKES** (Utrecht University), *Parody and Propaganda: Sounding the War through Animation*.

It is a given that musical sounds have been accompanying war maneuvers since time immemorial. In the first part of this paper, a taxonomy will be suggested to categorize the various relationships between war and music. This four-part taxonomy (consisting of the topics Sonic Warfare—Mood Enhancement—

Creative Reception—Mediated Reflection) was first coined for a television documentary for Dutch public broadcasting, a commemoration of the liberation of Holland in 1945. It is also a suitable departure point for a contribution to the conference on Sounds of Wars and Victories.

The second part of this paper will further elaborate on the fourth category, Mediated Reflection, and will problematize the visual aspects of military musicians as pictured in animated cartoons during World War II and their use as a propaganda tool. Special attention will be paid to the use of Wagnerian tunes as mediatized trope codifiers.

Allied forces exploited enemy soldiers in an animated propaganda strategy, making them grotesque via well-known musical themes and narratives. The Japanese enemy was ridiculed, for example in the Merrie Melodies episode *Bugs Bunny Nips the Nips* (directed by Friz Freleng; 1944). The German army was parodied in the brilliantly conceived Walt Disney cartoon *Education for Death* (directed by Clyde Geronimi; 1943). Here, the mythical German hero Siegfried, galloping to Wagner's *Ride of the Valkyries*, morphs into the Führer. His love interest Brünnhilde represents Germany, not singing the famed Johotoho-onomatopoeia, but "Heil Hitlu-hur, Heil Hitlu-hur!"—an exemplary propaganda parody.

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**Melissa M. ZAPATA** (City University of New York, Brooklyn College), *Minstrelsy: Iconography of Resistance During the American Civil War*.

From the early twentieth century, music scholars have used music iconography as a reference for their research. The visual imagery is an extended projection not only from the

artists and their vision, but a mirror image of the political, social and cultural traditions of the time. Through these images we can find influences and reactions towards a specific event in history or social comments that presented themselves in a particular period. In American music we encounter a vast resource in music iconography since there was an increase in music sheet illustrations by the middle of the nineteenth century.

Blackface minstrelsy relied tremendously on the publishing industry; therefore it depended greatly in the visual medium of sheet music and its propaganda. From the early development of minstrelsy, its rise and peak years, passing through racial integration, war and the introduction of black minstrels, it is possible to study the development and influences in blackface minstrelsy through analysis of propaganda and sheet music covers. But it was during the Civil War that minstrel iconography fueled even more the racial disparity that enabled white society in the North to fall into conflicting ideas about African Americans during the war. Northern white society in the United States was comprised of abolitionists (radical and conservative), moderates and racists. These discerning views played an important part in music production during the Civil War, especially on the minstrel stage. Both racial animosity towards African Americans and abolitionists efforts in the North would mark the confusing, and somewhat contradictory sentiment that white northerners would maintain during the American Civil War. In this paper, I will examine selected sheet music covers and how the political climate during the Civil War intersected with minstrel music and iconography, while emphasizing inconsistencies in white northern society's mentality towards African Americans.

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## THE OTTOMAN SOUNDS OF CROATIAN PANDOURS

Johann Sebastian Müller (Nuremberg, 1710–London, 1792) was a German engraver and botanist, working in London from the early 1740s until his death. In his prolific output, particularly important were ambitious projects of botanical illustrations: *An Illustration of the Sexual System of the Genera Plantarum of Linnæus* in 3 volumes (1777) and unfinished *Drawings of the Leaves, Stalks, and Ramifications of Plants for the Purpose of Ascertaining Their Several Species* (1780). Besides, he produced very accomplished plates based on eighteenth-century masters, including views of ancient Rome after Giovanni Paolo Panini and Piranesi (1753) and images of temples in Paestum (1767), but also his original designs such as tickets for various events in London, scenes from history and contemporary life, portraits, and book illustrations.

The series of six prints “drawn after the life & design’d by Joh. Seb. Muller”, each showing three pandour uniforms from different regions and on different assignments, was among his earliest works produced upon arrival to London. Pandours were local militia formed as a regiment in the Austrian army in the eighteenth century, operating mainly in the Croatian military frontier separating Habsburg Austria from the regions administrated by the Sublime Porte, but also in southern Hungary and Wallachia. They were noted for their ruthlessness and cruelty.

Although being on the opposite sides of the political alliances and gravitating to different cultural centers, the pandour musical taste was clearly influenced by the soundscape introduced by the Ottoman military units. Pandour units incorporated double reed player(s) and a drummer, the instruments favored also by the Ottoman military formations. The drum is here played on both membranes, striking the top with a heavier drum stick and the bottom with a thin stick, unlike the similar Western instruments played with both sticks on the top drumhead. The Ottoman influence is also apparent in the clothing style of the musicians, wearing Turkish-style baggy pants, while common pandours have their uniforms tailored in the Western style.



Johann Sebastian Müller, 1. *A Slavonian Pandour, A common Pandour, A Pandour in a defensive Posture* (printed in London, 15 November 1743). Etching, engraving and stipple on paper, plate 19.8 × 25 cm. Collection of the author.

The impression which Ottoman units made on the local Croatian population can be understood from the letter (15 July 1740) sent to the Zagreb bishop Juraj Branjug (1677–1748) by the supervisor of his estates in Požega, Nikola Šimunčević, describing the passing of the entourage of the Ottoman envoy through Osijek, on his way to Buda and Vienna, on 19 June 1740. He writes that “pompa Turcarum” was led by two standard bearers dressed in red velvet, then came two ambassador’s advisors surrounded by infantry soldiers, followed by about hundred Turkish spearmen and Janissaries with guns. The musical ensemble which came next included seven players on zurna, nine timpanists, six trumpet players, ten players of small kettledrums, and four cymbal players. At the end of the parade was a group of about 175 camels, each with a bell around the neck. (Nadbiskupski Arhiv in Zagreb, correspondence of Juraj Branjug, vol. LXXXVIII, p. 102)

Just like the Ottomans, the pandour fighters also wanted to impress and to invoke fear and respect with their sound. Such a perception would have been impossible to make with soft instruments native to the region. Regardless that Ottomans were the enemy, power of their music provided a model too good for the pandours to ignore in practice. There are also records that on occasions musicians playing in the pandour units were captured Turks, who obviously brought with them not only the playing skill but also the Ottoman music aesthetics and tunes. This is how it happened that the soundscapes of the enemy crosspollinated and became an accepted standard among the Croats.

Müller’s prints were produced approximately concurrently as the better known series *Théâtre de la Milice Etrangère* by Martin Engelbrecht (1864–1747), published in Augsburg between 1742 and 1749. Engelbrecht’s series includes a number of images of double reed players and drummers from northern Croatia and other Austrian territories which nicely projects the idea about sounds from the mid-eighteenth-century Austrian military frontiers.

ZDRAVKO BLAŽEKOVIĆ



Johann Sebastian Müller, 2. *A Pandour Field Piper with his Arms. A Pandour Drummer. A Warasdin Pandour Corporal* (printed in London, 15 November 1743). Etching, engraving and stipple on paper, plate 19.5 × 25 cm. Collection of the author.



Johann Sebastian Müller

3. A Pandour Collonel. A Pandour Ensign. A Pandour Collonel Watch Master.

4. A Hannock Soldier, from y Mountanous Part of Hungary. A Wallachian. A Rascian Tolpatch.

5. An Hungarian Tolpatch. A Croatian Tosvatch. A Tolpatch Horseman who uses y Pike both on Horseback & a Foot.

6. A Wallachian Tolpatch with his Arms, Carrying his provisions on his Cap. A Croat with his Arms Standing Sentry. A Morlachian Soldier with his Arms.

(printed in London, 15 November 1743). Etching, engraving and stipple on paper, plate 19.8 × 25 cm each.

Collection of the author.

# MUSIC IN ART

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