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# MUSIC IN ART

INTERNATIONAL JOURNAL FOR MUSIC ICONOGRAPHY

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Vol. XLIII, no. 1-2

Spring-Fall 2018

RESEARCH CENTER FOR MUSIC ICONOGRAPHY  
THE GRADUATE CENTER OF THE CITY UNIVERSITY OF NEW YORK





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Vol. XLIII, no. 1–2

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## EDITOR

ZDRAVKO BLAŽEKOVIĆ

*Music in Art* (ISSN 1522-7464) is the continuation of the *Ridim/RCMI Newsletter*, volume 1 (1975) to volume XXII (1997). The journal is published yearly and annual subscription rates are \$175 for institutions and \$50 for individuals.

Articles may be submitted in English, French, Italian, Spanish, or German. Authors are responsible for obtaining permission to publish each of their illustrations and music examples.

*Music in Art* is abstracted in *RILM Abstracts of Music Literature*; *Scopus* (Elsevier); *Music Periodicals Database*; *Bibliographie des Musikschritums* (BMS); and cited in *Music Index* and *European Reference Index for the Humanities and Social Sciences* (ERIHplus).

Printed by Imprimerie REF, Montreal, in December 2018.

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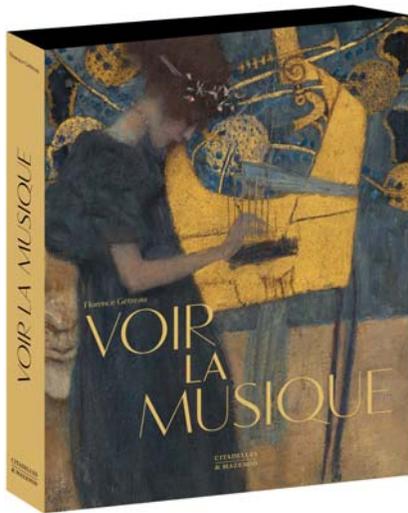
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Florence Gétreau, *Voir la musique* (Paris: Citadelles & Mazenod 2017), 415 p. ISBN 978-2-85088-719-2.

Florence Gétreau, director emeritus of research at the CNRS/IREMus (Centre national de la recherche scientifique, Institut de recherche en musicologie) in Paris, was for some twenty years curator of musical instrument collection at the Paris Conservatory (later Musée de la musique) and curator of several exhibitions. Among others appointments and many teaching assignments she served as director of the Institut de recherche sur le patrimoine musical en France between 2004 and 2013 but, above all, she is among the most authoritative scholars of musical iconography. In September 2017 the renowned French art publisher Citadelles & Mazenod in cooperation with France Musique printed the volume *Voir la musique*, her *magnum opus*, which resulted from more than forty years of research on works of art. The book appears in the series *Livres exceptionnels*: it is truly a polished, imposing publication.

For many years this reviewer has not read a book of such significance. This probably relates also to the specific role of musical iconography in the academia and to the scholarly output we are used to see.<sup>1</sup> Studies of music iconography usually concern limited geographical or cultural areas, a particular artist, or a specific music instrument. Less often they explore objects within bigger museum-based collections.<sup>2</sup> Therefore, it can be hard for a researcher to get a more complete picture about the discipline and its scope.

The far-reaching aim of this book is, as the title says, to “see the music” as a whole, and Gétreau here definitely hits the mark. She explores all facets of Western music, i.e. scores, gestures, protagonists, performances, music-related occupations, the social function of music and its symbolic meaning, its presence in human history, and its aesthetic trends, all in a broad chronological span that goes from the sixteenth to the twentieth century. The book consists of six sections developing thirty topics, addressing three main aspects in which music appears in the arts: immateriality

(myths, allegories, religion), materiality (instruments, performance settings and sociability of music), and concepts and ideas. The book includes three hundred carefully selected pictorial works by two hundred and thirty artists.

The reason for the fascination with music among figurative artists seems to be its ephemeral quality and the sensations that it gives, because the music wins in immediacy and intensity over the other senses soliciting endlessly the imagination. Humanistic culture boosted the interest in music of antiquity and its representation was a distinguishing feature of many Renaissance princely courts. For this reason Gétreau took the sixteenth century as the starting point for her book. At that time ancient musical myths started to be re-interpreted in the visual arts. Let’s begin with Apollo, the Greek god of music, who embodies a perfect example of such changing image. The most often he is depicted in a musical duel, a topic derived from Ovid’s *Metamorphosis*. Apollo, symbolising the string instruments, competes with the satyr Pan, who plays aulos representing the woodwinds, supervised by Tmolus, god of the mountain. Gétreau has shown the representation of the myth in the works by Lorenzo Leonbruno (1512–14) and Paris Bordone (ca. 1545–40), which are not only different, but show Apollo playing different musical instruments: in one case he plays an ancient lyre and in the other case the Renaissance *lira da braccio*. At other times the story of the musical duel merges with yet another myth – the judgment of Midas – as in Bronzino’s decoration for a spinet (1531–32). The importance of the figure of Apollo Gétreau has investigated in various pieces of art, ranging from Raphael’s famous fresco *Il Parnaso* to recent paintings, taking into a consideration also objects of applied art (a decorated fan). The myth sometimes passes through different media: the opera *Il Parnaso confuso* (Metastasio/Gluck) becomes a commemorative picture, which then transforms again to the painting

by Johann Georg Weikert (1778), showing female musicians dressed as muses. In the nineteenth century the modernization of muses continued until Gustave Moreau's and Maurice Denis's representations full of mysticism and symbolism. Florence Gétreau masterfully reveals paintings' context through a deep comprehension of their historical period, social context, and literary references. She also takes into a consideration the background of the work, as when she displays the preparatory drawings (Edgar Degas, *Madame Camus au piano*, 1869, and Philippe de Champaigne, *Dieu le Père créant l'univers matériel entouré d'un concert d'anges*, ca. 1635), or compares different versions of the same painting (Titian's *Venere con organista* and *Venere e Cupido con un suonatore di liuto*, ca. 1550–52). Another mythological figure which has received a central role in the history of art is Orpheus, a manifold figure that has been transformed during the Middle Age into a redeemer. The artistic approaches to him are demonstrated in works ranging from Nicolas Poussin to the nineteenth-century pompiérisme and the Mallarmean vision of his face on the lyre of Odilon Redon (1840–1916).

The book is a journey around the art collections of the world bringing together pieces of different ages, pictorial techniques, artists, languages, and imagery. It is remarkable not only for the depth of its scholarship but also for the amount and variety of presented works coming from collections dispersed from Ferrara to Kassel, from Philadelphia and New York to Basel.

The peculiar section on vanity should be mentioned, still life loaded with a morbid connotation, where the human skull emphasizes the deceptiveness and transience of things. Vanity usually represents all kinds of wealth and emblems of power, in coexistence with weapons, books, musical instruments and flowers. In these cases music has a negative meaning symbolizing evanescent pleasure: in Evert Collier's *Vanitas* (1662), for example, music scores could be interpreted as luxury goods, placed among jewellery, expansive textiles and a globe showing the ephemeral terrestrial power. Subtler is the borderline between still lives and vanity: instead of the skull in still lives are presented musical instruments, shown silent and placed upside down. The viewer can therefore consider both the manifestations of the material realm of music (for example, in the precise organological identification of musical instruments in Evaristo Baschenis's painting, ca. 1650), and also understand the symbolic meaning: the passing nature of youthful beauty, the fragility of vanishing sensual pleasures as well as the brevity of human life and the inevitability of death.

Gétreau chooses the more meaningful pieces of art to examine the ways how much can be seen. The high quality of reproductions in this virtual gallery that she has assembled further contributes to the pleasure of learning. The editorial creation of Citadelles & Mazenod allows us, as no musicological collection has achieved so far, to get closer to the significant details and the emotional power of the works. Some of them leave the reader breathless:

the liveliness of *La Rixe des musiciens* by Georges de La Tour (ca. 1625–30), the astonishing splendor of Martin Schaffner's *Universe Tabletop* (1533), the grace of Anton Raphael Mengs's *Santa Cecilia* (1760–61), or the power of Joan Mitchell's *Quatuor II for Betsy Jolas* (1976). The author's eyes and expertise guide us into the painting, not only revealing what is around and behind, but persuading us to look closely into its details. She is inducing us to ask ourselves if we are attentive enough, and looking at the right things, if we see enough and understand it correctly. This, obviously, requires time. It recalls the assignment of Harvard University professor Jennifer L. Roberts, who sent her students to spend three full hours in front of a single painting at the Museum of Fine Arts and note down their evolving observations as well as the questions and speculations that arise from these observations. The time allocated for the observation was purposely designed to seem excessive. The gist of what I mean is: "In the thousands of years of human history that predated our current moment of instantaneous communication, the very fabric of human understanding was woven to some extent out of delay, belatedness, waiting."<sup>3</sup> Take your time, you will need it to fully appreciate this book.

Now I would like to discuss briefly the methodology, using the sections dedicated to musicians' social status (chapter four) and to places, contexts and sociability of music (chapter five). Visual works with a musical subject are sources in their own right – along with musical, literary and historical documents – capable of measuring and understanding the evolution of music in history and society. They constitute a considerable reservoir of information – which must always be confronted with musicological knowledge – but are just as much a symptom of the symbolic, conceptual and even spiritual dimension of music throughout societies and eras. Here Florence Gétreau demonstrates that visual compositions are the first-class historical sources able to clarify the role of music in culture and in social history. This cannot be taken for granted because amongst many old-school musicologists and historians visual sources are still considered inferior documents for properly explaining history.<sup>4</sup> Music in some universities also seems to maintain a distance from history and society. In addition to this, one might ask whether the study of music-related iconography falls under music, art, history or it is a mix of all three? The predominance of one point of view defines the methodology. However, without the predominance of one discipline over the other, the author proves that visual sources *tout court* provide a key to understanding history. Making social history through music is Gétreau's purposes and she does it excellently.<sup>5</sup> Moreover, proper analysis of the musical elements can make it possible to reconsider the knowledge and the interpretation of the pictorial works. As a consequence her monumental book appears as a *summa* of her numerous publications on musical instruments, the issues of conservation and access, musical iconography, and social history of music.

Every single facet of what it means to be a musician is investigated by Gétreau: city musicians versus traveling performers, rich and derelicts, professionals and amateurs, intellectuals and lowbrows, men and women (it is striking to see one after the other the splendid Barbara Strozzi, and Vermeer's *The guitar player*; the both sumptuously dressed Adélaïde of France and Rose Adélaïde Duceux self-portrayed; the audacious baroness Bonne-Marie-Joséphine-Gabrielle de Crussol and the similar bold self-portrait of Artemisia Gentileschi), here you can meet them in the flesh. Music lives in many spaces: indoors, in the courts, in the churches, later in public theaters, outdoors, in gardens, enjoying the pleasures of open air. The implicit questions posed by the author are not very different from those of social historians: "How do individuals and groups use and represent music? How does music relate to broader social distinctions, especially class, race, and gender?"<sup>6</sup> The method is unique: a wise mixture of reading of historical sources, interpretation of visual materials, placing it in the context of art and music history. One cannot fail to mention the rich bibliography.

The book won the well-deserved Prix France Musique des Muses 2018 (a special prize named: *Coup de cœur*), and the inaugural 2018 Claire Brook Award of the Barry S. Brook Center for Music Research and Documentation at the Graduate Center of the City University of New York. To conclude: this overwhelming work is a seed planted for generations of future scholars.

Benedetta SAGLIETTI  
Turin

## NOTES

<sup>1</sup> For a historical reconstruction of the dawn of iconography of music, Tilman Seebass and F. Alberto Gallo, "Prospettive dell' iconografia musicale: Considerazioni di un medievalista." *Rivista Italiana di Musicologia* XVIII/1 (1983), 67-86; Nicoletta Guidobaldi, "Prospettive dell' iconografia musicale all' inizio del terzo millennio", *Prospettive di iconografia musicale*, ed. by Nicoletta Guidobaldi (Milano: Mimesis 2007), 7-37.

<sup>2</sup> See for example the collaboration between musicologists and art historians for the project *El sonido de la pintura en el Museo del Prado* ("Proyecto iconografía musical UCM", 2011) to identify music paintings. The result is the catalogue of nearly six hundred works including music and dance performances among the approximately eight thousand paintings in the Prado collection. Its selection is available on the website of the museum.

<sup>3</sup> Jennifer L. Roberts, "The Power of Patience: Teaching Students the Value of Deceleration and Immersive Attention", *Harvard Magazine* (November–December 2013).

<sup>4</sup> Nicoletta Guidobaldi, *Prospettive di iconografia musicale*, 13-15, refers to the methodological ingenuity that dates back to the beginning of the 1980s. See also Antonio Baldassarre, "The Jester of Musicology, or The Place and Function of Music Iconography in Institutions of Higher Education", *Music in Art* XXXV/1-2 (2010), 9-36. There are of course many exceptions, see for example Walter Salmen's seminal works, especially: *The Social Status of the Professional Musician*, ed. by Walther Salmen (New York: Pendragon Press, 1993). Barry S. Brook, together with Geneviève Thibault Comtesse de Chambure, and Harald Heckmann founded on 26 August 1971 the Répertoire International d'Iconographie Musicale (RIDIM) as an international cataloguing and research network.

<sup>5</sup> About this topic see also: Zdravko Blažeković, Introduction to "Music in Art: Iconography as a Source for Music History", *Ninth Conference of the Research Center for Music Iconography, commemorating the 20th anniversary of death of Emanuel Winternitz (1898–1983)* (New York: Research Center for Music Iconography, The Graduate Center, City University of New York, 2003).

<sup>6</sup> As in William Roy and Timothy Dowd, "What Is Sociological About Music?", *Annual Review of Sociology* XXXVI/1 (August 2010), 183-203.

## BIOGRAPHIES OF AUTHORS

RASHID EPSTEIN ADAMS is a South African musician and ethnomusicologist based in Cape Town. He completed his BMus and MMus (2015) studies at University of Cape Town, procuring eighteen awards for academic excellence and graduating with distinctions in African Instruments, African music and worlds of music. Having developed and lectured courses on African and world music at the University of Cape Town, Rashid has presented his research at academic conferences and published in local and international periodicals.

JORDI BALLESTER teaches musicology at the Universitat Autònoma de Barcelona, where he has been chair of the History of Art & Musicology Department from 2008 to 2014. Since 2013 he has been the President of the Societat Catalana de Musicologia. From 2013 to 2017 he was also liaison officer to the Council of the Association RIDIM on behalf of the International Musicological Society. He has researched on topics of music history, organology and music iconography. He has published the book *Els instruments musicals a la Corona d'Aragó (1350–1500): Els cordòfons* (2000). He is also co-author of the book *Història de la Música Catalana, Valenciana i Balear. I: Dels orígens al Renaixement* (2000).

STEPHEN A. BERGQUIST is a retired lawyer and banker in Boston, Massachusetts. He is currently working at the Museum of Fine Arts, Boston, updating information on the museum's holdings of sixteenth- through eighteenth-century Italian prints, seventeenth-century French prints, and prints by Northern artists working in Italy, for the museum's computer database. He is the author of *Musical Prints 1568–1949*, the catalogue of an exhibition held at the William Benton Museum of Art, The University of Connecticut, in 2011; and he contributed a chapter on composer portrait prints to *The Routledge Companion to Music and Visual Culture* in 2013. His most recent publication, in *Print Quarterly*, is on Ottavio Leoni's portraits of Paolo Giordano II Orsini, Duke of Bracciano.

KO ON CHAN is a Ph.D. student at the Rutgers University, New Brunswick, after he obtained his Master at the Chinese University of Hong Kong with his thesis on realism in Čajkovskij's *Manfred* symphony. He is interested in Eastern Asian culture and the relationship between music and image.

LARS CHRISTENSEN is a Ph.D. candidate in music at the University of Minnesota. He is currently completing his dissertation, *The Time-Suturing Strategies of Northern Song Dynasty Musicologists*, which examines techniques for overcoming musical loss and restoring ancient music in relation to the political and intellectual history of middle-period China. In addition to his academic work, Lars is also a performer of Javanese gamelan and other kinds of music.

MARITA FORNARO BORDOLLI is an Uruguayan musicologist and anthropologist. Her research covers popular music, music iconography, music criticism and theaters in Uruguay, Brazil, Spain. Currently she is Coordinator of the Research Center on Musical and Scenic Arts, University of the Republic, Uruguay. She was Director of the University School of Music, University of the Republic (2008–2012) and President (2010–2012) of the Latin American Branch of

the International Association for the Study of Popular Music (IASPM). She is a member of the Uruguayan System of Researchers (SNI).

FLORENCE GÉTREAU, musicologist and art historian, is director emeritus of research at the Centre national de la recherche scientifique (CNRS). She has authored or edited numerous publications on French musical instruments, including their makers and cultural contexts as well as issues of conservation and access, on social history of music, and on music iconography. She is the founding editor of the journal *Musique • Images • Instruments* and has frequently curated exhibitions, most recently "Wine and Music: Harmony and Dissonance" (Cité du Vin, Bordeaux).

ALEXANDRA GOULAKI VOUTIRA is Professor for Music Iconography in Music Department of the School of Fine Arts, the Aristotle University of Thessaloniki, also in charge of the department's archive of music iconography. Her main research topics are musical iconography and modern Greek art, mainly sculpture. She is the head of the Study Group for Musical Iconography of the Hellenic Musicological Society, the Secretary General of the administration board of the Tellogleion Foundation (Art Institute and Collection under the auspices of the Aristotle University of Thessaloniki). She has organized a large number of exhibitions on Greek art and music.

BARBARA RUSSANO HANNING is Professor Emeritus of Music at The City College of New York and the Graduate Center of the City University of New York, where she taught seminars in various topics including madrigal, early opera, Monteverdi, and music iconography. After retiring from her full-time position, she taught Baroque Music History and Practice in the DMA program at The Juilliard School. She is the author of a book on the beginnings of opera and of articles and reviews on sixteenth- and seventeenth-century Italian music, music iconography, and eighteenth-century French subjects; also of the Norton textbook *Concise History of Music*, now in its fifth edition. She was a founding member of the Society for Seventeenth-Century Music, served as its president from 1993 to 1997, and was made an Honorary Member of that society in 2012.

WM. KEITH HEIMANN won a full scholarship to The Juilliard School, from which he graduated with Bachelor's and Master's degrees. His Master's degree recital included *Mouvements du Coeur*, a song cycle with lyrics by Louise de Vilmorin, and music by members of Les Six. He is currently a doctoral candidate at Boston University, pursuing a Doctor of Music in Music Education Degree. His research is focused on the social and political implications found in the original illustrations published in *The Etude Music Magazine*, with a particular concentration on the 1900–1940s. Currently a professor of music, music technology, theater and the humanities at Brookdale Community College, he sang with the opera companies of Vienna, New York, Los Angeles, and Santa Fe.

MARTIN KIRNBAUER is head of research and member of the board of the Schola Cantorum Basiliensis / FHNW University of Applied

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CHRYSI KYRATSOU received an M.A. from National and Kapodistrian University of Athens, with her thesis *El Sistema as a Field of Cultural Encounter*. She holds a degree in musicology and music education (thesis: *Rebetiko and Fado: Comparative Study*) from the Aristotle University of Thessaloniki, and degrees in piano and music theory. Her research interest regard cultural encounters, identities, music iconography, music communities.

A graduate of Classical Philology and Political Science, JOANMUT IARBÓS has over the course of the past two decades seen his main employment activity centered on teaching Latin and Greek, with this duty having led to the publication of various manuals and textbooks. Since the year 2014 he also teaches as a professor in the University of the Balearic Islands, focusing his research on the field of European humanism and, in particular, the relevance of classical tradition in historical painting of the nineteenth century.

AKIKO NOZAWA is a musical anthropologist of Indonesian performing arts with doctoral degrees in both in musicology (2001, Osaka University of Arts) and anthropology (2013, Nagoya University). She currently works for Nagoya University as a joint researcher of Research Center for Cultural Heritage and Texts, for Nanzan University as an adjunct researcher of Anthropological Institute, and also for University of Michigan as an affiliated scholar. In 2015 she published the book *An Ethnography of the Sacred Iron Metallophone Ensemble of SELONDING: Life, Ritual, and Music in Tenganan Pegeringsingan Village, Bali* (written in Japanese).

†YOHANES HANAN PAMUNGKAS was an archeologist who worked for Universitas Negeri Surabaya as a professor at the department of history. He obtained an M.A. in Archeology from Universitas Indonesia in 1999 with a study on Hindu/Buddhist temples in Indonesia. In 2017 he directed the production of two films: *The Lord of Mountain: Description of Music Instruments in Candi Penataran, East Java* and *The Song of Sri Tanjung: Story of Spirit Journey in Hindu-Javanese Cosmology* as part of the interdisciplinary project sponsored by Japan Society for Promotion of Science.

SYLVAIN PERROT is a junior researcher at the Centre National de la Recherche Scientifique (Université de Strasbourg). He is a former student of the École normale supérieure (Paris) and a former scientific member of the Ecole française d'archéologie (Athens). He has received his Ph.D. in Greek archaeology with the thesis *Musics and Musicians in Delphi, from Archaic Times to Late Antiquity*. His interests include ancient Greek music (written sources, iconography and artefacts) and ancient Greek soundscapes. He is also working on the reception of Greek theory in medieval times and of ancient scores in modern times.

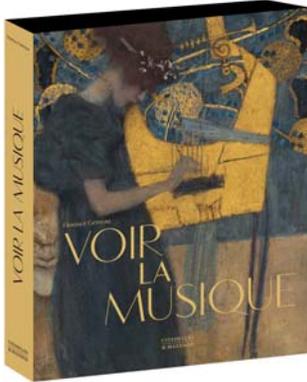
CHRIS PRICE is a Senior Lecturer in the Department of Music and Performing Arts at the Canterbury Christ Church University. He also pursues a lively career as a professional musician, notably as a Tenor Lay Clerk in the Cathedral Choir at Canterbury. He undertakes regular professional work as singer and conductor in the area. His specialist interests include the music of the English Reformation; the archives of the Canterbury Catch Club; the music of Canterbury-based composer Alan Ridout; and English humorous song. His book, *The Canterbury Catch Club; Music in the Frame* is to be published in January 2019.

BENEDETTA SAGLIETTI, a music historian, holds a Ph.D. from the Università degli Studi di Torino. She is a researcher in different fields and a recognized expert in music iconography. Her first book *Beethoven, ritratti e immagini* appeared in 2010. She edited de Vienney's memoir *Una visita a Beethoven* (2014). Saglietti has contributed to the exhibition catalogue *Ludwig van: Le mythe Beethoven* (Gallimard, 2016). She has worked also on the relationship between music and color and on the professional itinerant musicians in the eighteenth century. She co-edited the new edition of Alfredo Casella, *Strawinski* (2016). Her multimedia project, about Schönberg's *Pierrot lunaire*, as based on the graphic designer Massin's work, made its debut in 2018.

CRISTINA SANTARELLI, formerly lecturer in Medieval and Renaissance Music at the Turin University (1998–2002), is now the President of the Istituto per i Beni Musicali in Piemonte and responsible for its music-iconographical archive. She is a member of the IMS Study Group on Music Iconography in European Art and of the ICTM Study Group for the Iconography of the Performing Arts (vice-chair since 2014). Her research is focused on twentieth-century visual art and on Piedmont and Savoy musical traditions. She is a member of the editorial board of the review *Music in Art*.

YANG YUANZHENG is Associate Professor of Music at The University of Hong Kong. His recent publications include *Plum-Blossom on the Far Side of the Stream: The Renaissance of Jiang Kui's Lyric Oeuvre* (Hong Kong University Press) and "Typological Analysis of the Chinese *Qin* in the Late Bronze Age" (*The Galpin Society Journal*, 2016).

## THE CLAIRE BROOK AWARD: 2018



The Barry S. Brook Center for Music Research and Documentation at the Graduate Center of the City University of New York is delighted to bestow the inaugural Claire Brook Award on Florence Gétreau for her book *Voir la musique* (Paris: Éditions Citadelles & Mazenod, 2017).

**FLORENCE GÉTREAU** is invited to present a public lecture on the topic of the awarded book at The Graduate Center of The City University of New York, on 25 April 2019.

**FLORENCE GÉTREAU**, musicologist and art historian, is director emeritus of research at the Centre national de la recherche scientifique (CNRS). For thirty years she has been a curator at the Musée Instrumental du Conservatoire de Paris, Musée national des Arts et Traditions populaires, and *chef de projet* of the Musée de la Musique, and she served as director of the Institut de recherche sur le patrimoine musical en France (2004–2013). She has authored or edited numerous publications on French musical instruments, including their makers and cultural contexts as well as issues of conservation and access; on the sociology of music; and on music iconography. She is the founding editor of the journal *Musique • Images • Instruments* and has frequently curated exhibitions, most recently “Wine and Music: Harmony and Dissonance” (Cité du Vin, Bordeaux). Elected to the Academia Europaea in 2010, Commandeur des Arts et Lettres, she is the recipient of the Anthony Baines memorial Prize and the Curt Sachs Award of the American Musical Instruments Society. She is Past President of the Société française de musicologie (2011–2015), and current member of the Directorium of the International Musicological Society.

**THE CLAIRE BROOK AWARD**, established in April 2018 by the Barry S. Brook Center for Music Research and Documentation (The Graduate Center of The City University of New York), honors an outstanding monograph, dissertation, edited collection, or exhibition catalogue on a designated topic related to the current work of the Brook Center.

**CLAIRE BROOK** (1925–2012) was vice president and music editor of W.W. Norton & Co. in New York, in a distinguished lineage that included Paul Henry Lang, Nathan Broder, and David Hamilton. She sponsored the publication of dozens of books in Norton’s series “Books that Live in Music,” including seminal works on the music of Africa, jazz, and contemporary music, as well as editions of Joseph Machlis’s *The Enjoyment of Music* and Donald Jay Grout’s *A History of Western Music* that have kept them at the forefront of music textbooks ever since. In 1999 she was awarded the degree of Doctor of Music, honoris causa, by the New England Conservatory. After retirement from Norton, she served for a number of years as Executive Editor of Pendragon Press. Claire left a generous bequest to the Brook Center that has supported many of its activities over the years. It is in her honor that this award has been established.