

February 3, 2019

SUNY Potsdam
44 Pierrepont Avenue
Potsdam, NY 13676

To Whom It May Concern:

I am absolutely delighted to write a letter in support of Dr. Erin Brooks, who I have known since June 2013, when I was a PhD Candidate and she was a Lecturer in Musicology at UCLA. Due to our overlapping research interests in French music, trauma studies, and gender and sexuality studies, I have had the pleasure of working closely with Dr. Brooks and engaging with her work on many occasions over the last five and a half years. Because I have collaborated with Dr. Brooks primarily in research-oriented capacities, this is what I will focus upon in this letter of support.

Dr. Brooks is an innovative and ground-breaking scholar in numerous musical subfields, including *fin-de-siècle* French musical cultures, early film music, and music and trauma. Whether she's working on the importance of Sarah Bernhardt's visible disability for World War I-era soldiers, researching the myriad ways in which actors and directors used music on set in early Hollywood, or outlining how the sounds of the Paris Commune traumatized musicians and other listeners, Dr. Brooks's research is always inventive and engaging. The socio-cultural awareness that she brings into the music history classroom is evident as well in her attention to ethical issues such as race, gender, sexuality, politics, and violence in her research, for instance in papers and articles such as "The Opera House as Place of Protest: Performance Spaces and Meaning from the 19th through the 21st Centuries" and "Sonic Scars in Urban Space: The Parisian Soundscape during *l'année terrible*." Moreover, Dr. Brooks gracefully interweaves cultural theory with primary source materials in order to offer new historical perspectives on music's production and functions in articles such as "Movies at the Met? Space and Meaning in Early Film Screenings" and "Living with Tosca's Ghosts: Transnational Performance and Memory from Bernhardt to Puccini." I have presented on numerous panels with Dr. Brooks, for instance at the Music of War: 1914-1918 conference at The British Library in 2014, the Trauma Studies in the Medical Humanities conference at Durham University in 2018, and two panels of the American Musicological Society's National Meetings in 2017 and 2018. In each of these presentations, Dr. Brooks has demonstrated extreme poise while presenting complex and impactful arguments. Projects like those noted above demonstrate that Dr. Brooks is an extremely active member of the musicological community not only in the United States, but also in Europe, with an impressive publication and presentation record spanning multiple countries.

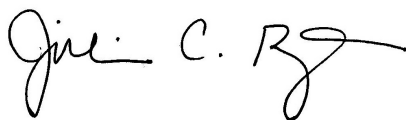
Dr. Brooks's dynamic engagement with the contemporary field of musicology is also evident in her impressive track record as a panel organizer. I have had the distinct pleasure of co-organizing panels on music and trauma studies with Dr. Brooks for the 2017 and 2018 American Musicological Society National Meetings, and for Durham University's 2018 conference, Trauma Studies in the Medical Humanities. We have also collaborated to organize a panel on music, sound, and trauma during World War I for the upcoming

conference, The First World War: Past, Present, and Future, taking place in Edinburgh, Scotland in June 2019, in addition to arranging a panel on music and trauma in the long nineteenth century for the 2019 Royal Music Association Annual Meeting in Manchester, England. Organizing panels with Dr. Brooks is an immensely enjoyable experience: she is the epitome of a supportive, insightful collaborator. Her participation in the organization and presentation of each of these panels—most of which have centered around bringing trauma studies into music studies—also underlines the extent to which Dr. Brooks is a trailblazing scholar within the field of musicology.

In addition to working together to organize panels, Dr. Brooks and I have been collaborating on several other projects. First, she will contribute an article, “Sonic Scars in Urban Space: The Parisian Soundscape during the Franco-Prussian War,” to an issue of *Nineteenth-Century Music Review* that I am co-editing with Dr. Michelle Meinhart, and that will go under peer review in August 2019. Moreover, together with Dr. Meinhart, Dr. Brooks and I are collaborating to establish a Study Group on Music and Trauma for the American Musicological Society. The aim of this Study Group is to bring trauma studies into the musicological fold: to provide musicologists with tools and sources that might help them to talk about trauma, and to facilitate discussions about relationships between music and trauma that have become increasingly important throughout the world, especially given the many ongoing global conflicts, the refugee crises these conflicts have engendered, and the upsurges in gun violence and reported sexual assault in the United States in recent years. Finally, Dr. Brooks and I are in the early stages of planning an edited collection that will interrogate connections between music, war, trauma, and disability. Although disability studies and trauma studies have begun to be established fields within musicology, scholars in these subfields have been slow to consider how these theoretical paradigms align or conflict with one another. We therefore hope with this book to provide a necessary intervention in musicology that will bring together scholars from both subfields, while also providing a rich resource for musicologists interested in learning more about trauma studies and/or disability studies.

From my experiences collaborating with Dr. Brooks and engaging with her work, I can attest to her commitment to maintaining an active international research profile, her collegiality, and her commitment to innovative, socio-culturally informed research and teaching. I would be delighted to speak with you further about Dr. Brooks. Please do not hesitate to contact me with any questions that you may have, either by telephone (+353 89 600 0052) or via e-mail (jillian.rogers@ucc.ie).

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Jill C. Rogers', with a stylized, flowing script.

Jillian C. Rogers
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