

Scholarly Reflection

2016-2017

Explication of Completed Presentations and Publications

In fall 2016, my paper entitled "Saint-Saëns and the Stage: «Henry VIII» and «Ascanio» at the Opéra" was chosen by program committee to be included in an international symposium on "The Many Faces of Camille Saint-Saëns." The study's analysis focused on the role of history, musical pastiche, and "archaic" music in Saint-Saëns's grand operas *Henry VIII* and *Ascanio*, and the reception of such music within French culture of the 1880s and 1890s. Following the symposium in Lucca, Italy under the aegis of the Centro Studi Opera Omnia Luigi Boccherini and the Palazzetto Bru Zane (Venice), my paper was selected from among the presentations to comprise a smaller group of articles in a monograph. The volume, which will be submitted for publication in September 2017 and forthcoming in fall 2018, is entitled *The Many Faces of Camille Saint-Saëns* (ed. Michael Stegemann ; Turnhout, Belgium: Brepols).

Also in fall 2016, my paper, "Movies at the Met? Space and Meaning in Early Film Screenings," was selected by the program committee for the national meeting of the American Musicological Society in Vancouver, BC. The process for AMS inclusion is competitive; in 2016 216 papers were accepted out of 812 anonymously viewed proposals. The program committee noted the selected papers were chosen especially "for clarity of argument, acknowledgement of existing research, and articulation of the wider significance of the project." Following the conference, my AMS work was solicited for inclusion in a special issue of *American Music* focusing on alternative models of scholarship on early film music. After expanding the scope of the paper through additional research in summer 2017, I submitted the article for blind peer review in June 2017. It was accepted for publication in the journal's special issue and is forthcoming in spring 2018.

In July 2017 I presented at the second iteration of the "Transnational Opera Studies Conference" in Bern Switzerland (tosca@Bern, http://www.musik.unibe.ch/forschung/tagungen/toscbern2017/index_ger.html). The call for papers for tosc@bern.2017 received 223 proposals from 30 countries; the topics spanned numerous historical periods, as well as touching on issues related to opera in its widest sense. Seventy papers were accepted for the conference. My paper, entitled "Living with *Tosca's* Ghosts: Transnational Performance and Memory from Bernhardt to Puccini," analyzed performance traditions in *(La) Tosca*, namely how Sarah Bernhardt's presence marked the characterization, vocal style, visual aesthetic, and audience reception of Puccini's *Tosca*. I offered a new reading of the opera acknowledging the rich interconnections of performance and memory across national and linguistic boundaries, arguing we experience Puccini's *Tosca* as a palimpsest in which the powerful presence of earlier performances lurks within gestures, vocalizations, and critical reception. I received positive feedback on the work at the conference and intend to submit the article for publication in winter 2017.

During the 2016-2017 academic year, I also furthered my scholarly professional development by attending or live-stream participating in several additional academic conferences, namely the annual meeting of the Society for American Music (Montréal), the “International Interdisciplinary Conference on Artistic Migration and Identity: Paris, 1870-1940” (McGill University, Montréal), the annual “Teaching Music History Conference” (Berklee College of Music), and “Carmen: Singer of the World” (Cardiff University).

Upcoming Presentations and Publications

In partnership with musicologist Jillian Rogers (University College-Cork, Ireland), I co-organized and am chairing a panel at the national meeting of the American Musicological Society this fall (Rochester 2017). The panel, entitled “Musicology and Trauma Studies: Perspectives for Research and Pedagogy,” initiates a conversation regarding the integration of trauma studies into music research and pedagogy. Following my general panel introduction, five scholars spanning different historical, cultural, disciplinary, and theoretical perspectives will present on topics ranging from World War I to the Black Lives Matter movement. As we work, teach, and live with both music and trauma, this session and the insights that follow from it will enable musicologists to consider how better understanding trauma and its emotional effects is essential for music studies and contemporary life. The talks, responses, and questions generated during this panel will produce a rich discussion of further pathways for interdisciplinary inquiry, activism, and collaboration, while also laying the groundwork for establishing an AMS Music and Trauma Study Group, organized by Dr. Rogers and myself.

In October 2017 I will submit a solicited book chapter proposal for an edited collection on music, trauma, and war, organized by Michelle Meinhardt and Jillian Rogers. The article will concern music and trauma during the Franco-Prussian War, and the book project will be submitted for consideration for publication in fall 2017. While undertaking this research I may also submit a related proposal for a conference on “Music and the post-war” in Quebec (fall 2018).

In other upcoming projects, I intend to submit an abstract concerning listening to music on film sets for the national meeting of the American Musicological Society in 2018, as well as a paper on “live-synch/symphonic cinema” for the annual *Music and the Moving Image* conference in New York City in May 2018. I also hope to spend summer 2018 editing a book proposal for a manuscript on Sarah Bernhardt’s roles in Belle Époque musical culture.

Reflection on Connecting Scholarship and Pedagogy

While time constraints remain a constant challenge for all of us as we juggle teaching, publishing, service, and other demands of our jobs, I am particularly happy at the ways in which roundtables, panel discussions, study groups, and publications are continuing to entwine the various threads of our scholarly lives with both pedagogical aims and issues/concerns beyond the classroom. This fall, I will take part in a panel discussion on “Teaching Racial Justice

through Music History” (under the aegis of SUNY Potsdam’s ‘Days of Reflection’). Through lesson planning, small groupwork/research, presentations by panelists, and discussion, our aims are to make students more aware of composers of color within the classical tradition and to discuss strategies for denaturalizing whiteness within music history courses. This event marries scholarship, recent developments in the field of musicology, pedagogy, and engagement with current cultural issues. This fall’s AMS panel on “Musicology and Trauma” similarly opens a forum for addressing the current state and future avenues of studying music and trauma in terms of research and pedagogy, with the explicit aim of bringing scholarly concerns and classroom approaches into synchronicity. I hope to continue along this path at SUNY Potsdam, finding diverse ways to integrate my continued scholarly work with new course offerings and pedagogical approaches, furthering my growth as both teacher and a scholar.