

Scholarly Reflection

2017-2018

Explication of Completed Presentations and Publications

After expanding the scope of my research on early film music in classical music venues, I submitted my article "Movies at the Met? Space and Meaning in Early Film Screenings," for blind peer review in June 2017. It was accepted for publication in the *American Music's* special issue and appeared in the spring 2018 volume. I was also solicited to serve as a subject expert/anonymous peer reviewer for an edited collection published by Routledge/Taylor & Francis Group on global cinema and film music.

In summer 2017, I presented at the second iteration of the "Transnational Opera Studies Conference" in Bern Switzerland (tosc@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 partnership with musicologist Jillian Rogers (University College-Cork, Ireland), I co-organized and chaired 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," initiated 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 presented 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 hopefully enable musicologists to consider how better understanding trauma and its emotional effects is essential for music studies and contemporary life. The response to the panel was extremely positive, and helped lay the groundwork for establishing an AMS Music and Trauma Study Group, organized by Dr. Rogers and myself.

During spring 2018, I engaged in several on-campus scholarly activities/interdisciplinary collaborations, including a lecture recital on the music of composer Hermann Zilcher and a research project and lecture recital on the silent film music for *La Passion de Jeanne d'Arc*

(1929). In April 2018 I presented a paper entitled "Sonic Scars in Urban Space: The Parisian Soundscape During *l'année terrible*," as part of the conference in Durham, UK on "Trauma Studies in the Medical Humanities." This paper will be transformed into a chapter-length work on the same subject, and is a solicited article for a special issue on music, trauma, and war, organized by Michelle Meinhart and Jillian Rogers. The editorial committee of the journal *Nineteenth Century Music Review* has accepted the special issue, and the individual articles will be submitted for peer review in August 2019. We will also preview this special issue on a panel at the national meeting of the American Musicological Society in San Antonio (fall 2018).

In other upcoming projects, I have been accepted to the national meeting of the American Musicological Society (San Antonio, Fall 2018) to present a paper on "set music" for silent films. I plan to submit an abstract to present a paper on "live-synch/symphonic cinema" for the annual Music and the Moving Image conference in New York City in May 2019, and have submitted a proposal on activism in concert halls for an international conference on opera in Paris.