

Scholarly Reflection

2018-2019

Explication of Completed Presentations and Publications

Following a presentation at a symposium in Lucca, Italy under the aegis of the Centro Studi Opera Omnia Luigi Boccherini and the Palazzetto Bru Zane (Venice), my paper "Saint-Saëns and the Stage: «Henry VIII» and «Ascanio» at the Opéra" was chosen from among the presentations to comprise a smaller group of articles in a monograph on "The Many Faces of Camille Saint-Saëns." The chapter's analysis focuses 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. After submitting the article for peer-review, my chapter appeared in *The Many Faces of Camille Saint-Saëns* (ed. Michael Stegemann ; Turnhout, Belgium: Brepols) in October 2018.

At the 2018 annual meeting of the American Musicological Society in San Antonio, I presented a paper and was a featured speaker on a panel. Attending and presenting at the national AMS conference remains the preeminent way of engaging with other musicologists; it is the largest and most high profile conference within the discipline. Being accepted at the national meeting is a competitive process; the abstracts are read via blind review by a committee, and for individual papers, only about 37% of the over 600 submitted abstracts were accepted. My individual paper was entitled "'It is the musician behind the camera who is the soul of the picture': Music on the Sets of 'Silent' Film." While the presence of musicians on early film sets is well known, the principles, functions, and economics of this vital practice have received almost no critical attention. In my research, I draw on periodical sources, memoirs, and archival documents to analyze the use and meaning of on-set music in the 1910s and 1920s, and I argue that analyzing music's unexplored role on silent film sets not only sheds new light on music's relationship to emotion, meaning, and gesture in the early twentieth century, but also offers an essential new contribution to understanding the role of music in early film.

In partnership with five other musicologists, I was also a featured speaker on an AMS panel entitled "Music, War, and Trauma in the Long Nineteenth Century." The panel continues a conversation regarding the integration of trauma studies into music research and pedagogy—Dr. Jill Rogers and I co-organized an AMS panel on this subject last year, one of a series of steps in laying the groundwork for an AMS Music and Trauma Study Group. This year's AMS panel focused on relationships between musical phenomena and trauma prior to World War II. The wars, revolutions, forced displacement, slavery, and imperialism of the late-nineteenth and early-twentieth centuries make these years some of the most violent in the histories of modern Europe and the Americas, and thus some of the most important to address when asking questions regarding relationships between music and trauma. Building on the success of last year's "Musicology and Trauma Studies" panel, this panel—a preview for a *Nineteenth-Century Music Review* special issue—addresses this gap in scholarship by investigating how the cultures

of imperial Britain and France, the Mexican-American War, and the US Civil War engaged with music to articulate and cope with trauma. I spoke about the sonic landscapes of Paris during the Franco-Prussian War and Commune in 1870-1871, a continuation of scholarship I presented at the "Trauma Studies in the Medical Humanities" conference in Durham, England last spring. The editorial committee of the journal *Nineteenth Century Music Review* has accepted the special issue on music and trauma, and the individual articles will be submitted for peer review in August 2019. As noted below, I am presenting a number of related pieces of scholarship in summer and fall 2019.

During the 2018-2019 academic year, I also furthered my scholarly professional development through being asked to serve as an expert reader/anonymous peer reviewer for two manuscripts, including a book for Peter Lang and another an article for *Cambridge Opera Journal*.

Upcoming Presentations and Publications

I have a number of upcoming presentations in summer and fall 2019, beginning with a presentation in May 2019 at the *Music and the Moving Image Conference* in New York City, housed at NYU's Steinhardt School. My presentation "It Is the Musician behind the Camera Who Is the Soul of the Picture": Music on the Sets of "Silent" Film," is a reworked version of my AMS paper, but with a particular focus on emotion, gender, and music amongst these silent film sets. After the conference, I may submit this as an article to *MaMi's* annual journal.

In June 2019, I plan to travel to Cork, Ireland and present a version of my work on sound in Paris during the Commune. I have submitted an abstract to the conference "Cities in Conflict: Urban Space and Violence;" the abstract is currently under consideration.

Later in June 2019, I will go to Edinburgh and present a paper entitled "Performing France's Wounds: Sarah Bernhardt and *Les Cathédrales*." This paper is part of a larger panel on trauma, bodies, music, and sounds during the first World War during the conference *The First World War: Past, Present, Future*. The conference—under the aegis of the First World War Network—is not specific to music, and offers exciting opportunities for interdisciplinary engagement. Moreover, this conference will take place on the Craiglockart campus of Edinburgh Napier University, a famous military hospital for shell-shocked officers during WWI.

In late June 2019, I will present a paper at the third iteration of the "Transnational Opera Studies Conference" in Paris, France. The call for papers for tosc@paris.2019 received 248 proposals from 35 countries; the topics spanned numerous historical periods, as well as touching on issues related to opera in its widest sense. Only a quarter of the proposed papers were accepted for the conference. My paper, entitled "The Opera House as Place of Protest: Performance Spaces and Meaning from the Nineteenth through the Twenty-First Centuries."" analyzes opera houses as not only musical venues, but also places of performance saturated

with continually evolving meanings, which artists, activists, politicians, and others have often seized as a particularly powerful places for protest.

In fall 2019, I will go to Manchester, England, and present at the Royal Musical Association's annual conference. My contribution focuses on sounds of war during the Paris Commune, but particularly through the lens of gender—how men and women heard, experienced, and remembered this cataclysmic event in markedly different ways. In the ensuing roundtable, after each participant has presented a short paper based on their current research into music, gender, and trauma in the long nineteenth century, the chair will then facilitate a discussion on how music scholars might engage with gendered conceptions of trauma, particularly when addressing sonic phenomena that predate most foundational understandings of trauma.

In other upcoming projects, I plan to submit my article on Tosca, Sarah Bernhardt, and performative memory to *Cambridge Opera Journal* in late summer 2019. I also hope to spend the academic year 2019-2020 writing a book proposal for a manuscript on Sarah Bernhardt's roles in Belle Époque musical culture.