

Scholarly Reflection

2019-2020

Explication of Completed Presentations and Publications

I gave a number of presentations in summer 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 2018 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. The paper was well-received by the audience, and film scholar Gillian Anderson (an organizer of the conference) encouraged me to submit it to *Music and the Moving Image*.

In June 2019, I presented a version of my work on sound in Paris during the Commune at the international, interdisciplinary conference "Cities in Conflict: Urban Space and Violence" at University College Cork in Cork, Ireland. The conference is also part of the larger "Cross-Disciplinary Urban Space Research Network." (The call for papers is accessible here: <https://www.ucc.ie/en/italian/conferences/citiesinconflict/>) Drawing on theorists such as Lefebvre, de Certeau, and Barthes—who described the city as a discourse we "speak" through wandering and looking—in this paper I analyzed Paris's specific iterations of what Martin Kaltenecker has described as the "phonosphères of war." Paris's belliphonic soundmarks were both familiar—revolutionary songs, clanging bells, bugle calls, and drumbeats—and unfamiliar, such as the incommensurable noise of Krupp siege guns and the *mitrailleuse*, or the uncanny fusillade which silenced the last Communards in Père Lachaise. While scholars have examined popular song and concert life in Paris during this period, the broader sonic experience of serial traumatic events in an urban soundscape remains understudied. In this paper, I detailed sonic impacts on Parisians during the Franco-Prussian War, then analyzed how this 19th-century sonic trauma was processed, remembered, and memorialized, ultimately arguing for a specifically urban theorization of the aural experiences of war.

I went to Edinburgh, Scotland to present a paper on June 27, 2019 entitled "Performing France's Wounds: Sarah Bernhardt and *Les Cathédrales*." This paper was part of a panel on "Hospitals, Theaters, and Parlors: Musical Bodies and Trauma in World War I-Era France and Britain." The conference—"The First World War: Past, Present, Future," under the aegis of the First World War Network—was not specific to music, and offered exciting opportunities for interdisciplinary engagement. Moreover, this conference took place on the Craiglockhart campus of Edinburgh Napier University, a famous military hospital for shell-shocked officers during WWI. (The call for papers is accessible here: <https://fwwnetwork.files.wordpress.com/2018/08/cfp-past-present-and-future.pdf> and the program is accessible here: <https://fwwnetwork.wordpress.com/the-first-world-war-past-present-and-future/>). Incorporating theory about the body, trauma, and mourning, I examined how the play *Les Cathédrales* occupied complex terrain as *lieu de mémoire*, propaganda, and international fundraising project. I demonstrated how music and theater during World War I played a vital role in forging communities of mourners and witnesses, not just in France but also through transnational theatrical networks. Finally, I theorized links between the physical body of actress Sarah Bernhardt and the metaphorical body of France and her wounded soldiers, between the voice of the individual and the collective trauma of the nation. Drawing on input at the conference, I intend to revise and submit this work for publication in fall of 2019.

In late June 2019, I presented 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” analyzed 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. This is completely new work for me, and the [tosc@](https://tosc@paris.2019) conference offered an important sounding board for my larger project on music, space, and politics. (The call for papers for the [tosc@](https://tosc@paris.2019) conference is available here: <https://bnf.hypotheses.org/2889>)

In September 2019, I went to Manchester, England, and presented at the Royal Musical Association’s annual conference. My contribution focused 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 presented a short paper based on their current research into music, gender, and trauma in the long nineteenth century, the chair facilitated 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 October 2019 I gave an invited presentation at Harvard University as part of a seminar on “Mapping Music History” funded by the United Kingdom Arts and Humanities Research Council (AHRC). I circulated my paper “Sonic Scars in Urban Space: Mapping Parisian Trauma during *l’année terrible*” to the members of the study group. On the day of the seminar, I gave a brief presentation and then took part in a lengthy Q&A on my work. This study group will meet again in summer 2020 in Paris, where I will continue to be involved with the group.

During the course of this year I was asked to serve as an anonymous expert/peer-reviewer twice: once for an article on Nadia & Lili Boulanger for *Women & Music* in December 2019 and once for a book manuscript on French theatre for Cambridge University Press in May 2020. I also served on the program committee for the American Musicological Society St. Lawrence Chapter, and assisted with organizing a number of events at Crane for the celebration of the 100th anniversary of women’s suffrage. I took part in a number of scholarly professional development opportunities, including attending the annual meeting of the American Musicological Society in Boston in November and a conference on opera at Yale in May. In partnership with Professor Donald George, I gave a lecture recital on “Death and the Erotic in the Works of Benjamin Britten” in February 2020.

Upcoming Presentations and Publications

I have been invited to serve as a speaker at a conference on “Bootleg Opera” at the University of the Arts in Bern, Switzerland in September 2020. (<https://www.hkb-interpretation.ch/bootleg-opera>). I will be giving a presentation entitled “Intimate Collections: Considering Materiality and Identity via Metropolitan Opera Broadcast Bootlegs,” a study considering how collection and dissemination of radio broadcasts complicates existent scholarship on operatic listening. Drawing on archival documents, bootleg collections, memoirs, and press coverage, I incorporate theory from voice studies, work on gender, sexuality, and race, and scholarship connecting intimacy and material culture. Ultimately, I demonstrate that studying bootleg copies of Met broadcasts not only offers a new analytical lens on a long-lived media product, but also uniquely illuminates ties between music and identity.

A version of my work on bootleg opera recordings which focuses more specifically on the question of race, listening, and the Metropolitan Opera Broadcasts has been accepted as a paper for the American Musicological Society annual meeting in Minneapolis in November 2020. Typically about eight hundred abstracts are submitted for consideration for the annual meeting; after anonymous assessment by members of the AMS Council, about ¼ of abstracts are accepted for inclusion in the meeting. I have been approached by a scholarly press with interest in publishing this work. During this year's AMS meeting I will also chair a session on "Transmedial Politics of the Stage."

This year I plan to complete research for a publication analyzing music on silent film sets. I have presented versions of this work at the national meeting of the American Musicological Society (San Antonio, November 2018) and the Music and the Moving Image Conference (New York University, May 2019). In both cases I received excellent support for this scholarship; I am currently conducting additional necessary archival research on this topic. I hope to submit the article in fall 2021 to the peer-reviewed journal *Music and the Moving Image*.

Note: in spring 2020 I applied for and received \$1,355.65 in professional development funding to assist in archival research for these three projects; unfortunately, due to travel restrictions, archival closures, etc due to the pandemic, I was unable to utilize this funding.

I continue to work on research in the area of music, sound, and trauma. As part of a four-person conference committee team, I am organizing an international conference at Indiana University in spring 2021 entitled "Music, Sound, and Trauma: Interdisciplinary Perspectives" (<https://musicsoundtraumaconf2021.com>). This conference is funded by an Indiana University Presidential Arts & Humanities Conference Hosting Grant. We have received a massive amount of interest in this conference and are currently finalizing the program schedule of more than 100 papers, workshops, panels, and performances from musicians and trauma scholars around the world. In addition to peer-reviewing and organizing, I will be delivering a paper on a new project; this new work studies sound and trauma in polio wards in the mid-century United States.

My chapter contribution—"Sonic Scars in Urban Space: The Parisian Soundscape during the Franco-Prussian War"—as part of a special issue on "Music, War, and Trauma in the Long Nineteenth Century" for *Nineteenth-Century Music Review* is undergoing final peer review. I hope the journal article will be accepted and forthcoming in 2021. In other upcoming projects, I plan to submit my article on *Tosca*, Sarah Bernhardt, and performative memory to *Cambridge Opera Journal* in fall 2021.