

Arman Schwartz

Curriculum Vitae

University of Notre Dame
Program of Liberal Studies
320S O'Shaughnessy Hall
Notre Dame, IN 46556
aschwar3@nd.edu

1. EDUCATION

University of California, Berkeley

Doctor of Philosophy in Music History and Literature, 2009

Master of Arts in Music History and Literature, 2003

University of Chicago

Bachelor of Arts, general and special honors, 2001

2. APPOINTMENTS

CURRENT APPOINTMENTS

Assistant Professor, Program of Liberal Studies, University of Notre Dame (2022-)

Concurrent Assistant Professor, Department of Music, University of Notre Dame (2022-)

Faculty Affiliate, Center for Italian Studies, University of Notre Dame (2022-)

PAST APPOINTMENTS

Lecturer, Department of Music, King's College London (2017-22). Confirmation in Post, 2019.

Birmingham Research Fellow, Department of Music, University of Birmingham (2013-17).

ACLS New Faculty Fellow, Department of Music, Columbia University (2011-13).

Andrew W. Mellon Postdoctoral Teaching Fellow, Department of Music, University of Pennsylvania (2009-11).

3. PUBLICATIONS

MONOGRAPHS

Music and Idealism in Italy, 1880-1950. In preparation.

Puccini's Soundscapes: Realism and Modernity in Italian Opera (Olschki, 2016).

ESSAY COLLECTIONS

Sonic Circulations, 1900-1950. Co-edited with Emily I. Dolan (Brown University) and Emily MacGregor (King's College London). In preparation.

–Complete manuscript on schedule to be submitted to the University of Pennsylvania Press “Sound in History” series by 20 March 2023.

Giacomo Puccini and His World (Princeton University Press, 2016). Co-edited with Emanuele Senici.

–Reviewed in *Music and Letters*, *19th-Century Music Review*, *Opera*, *Opera Journal*, *Gramophone*, *Opera News*, *American Record Guide*, *Opera Now*.

SPECIAL JOURNAL ISSUE

“Opera and the Avant-Garde,” *Opera Quarterly* 30/1 (2014).

REFEREED ARTICLES AND BOOK CHAPTERS

- “Don’t Choose the Nightingale: Timbre, Index, and Birdsong in Respighi’s *Pini di Roma*,” in *The Oxford Handbook of Timbre*, ed. Emily I. Dolan and Alexander Rehding (Oxford University Press: 2021), 433-64.
–Volume awarded the American Musicological Society’s Ruth A. Solie Award (2022) for “a collection of musicological essays of exceptional merit published during the previous year.”
- “Opera and Objecthood: Sedimentation, Spectatorship, and *Einstein on the Beach*,” *Opera Quarterly* 35/1-2 (2019), 40-62.
- “Realism and Skepticism in Puccini’s Early Operas,” in *Giacomo Puccini and His World* (Princeton University Press, 2016), 29-48.
- “New York Telephone Conversation; or, Gandhi’s Last Act: Glass, ‘Evening Song’ (Gandhi), *Satyagraha* (1980),” *Cambridge Opera Journal* 28/2 (2016), 267-70.
- “The Absent Diva: Notes toward a Life of Cathy Berberian,” *Opera Quarterly* 30/1 (2014), 93-104. Revised version published in *Technology and the Diva: Sopranos, Opera, and Media from Romanticism to the Digital Age*, ed. Karen Henson (Cambridge University Press, 2016), 124-135.
- “Musicology, Modernism, Sound Art,” *Journal of the Royal Musical Association* 139/1 (2014), 197-200.
- “Puccini, in the Distance,” *Cambridge Opera Journal* 23/3 (2012), 167-189.
- “Mechanism and Tradition in Puccini’s *Turandot*,” *Opera Quarterly* 25/1-2 (2009), 28-50.
- “Manon in the Desert, Wagner on the Beach,” *Opera Quarterly* 24/1-2 (2008), 51-61.
- “Rough Music: *Tosca* and *Verismo* Reconsidered,” *19th-Century Music* 31/3 (2008), 228-44.
–Article awarded the Royal Musical Association’s Jerome Roche Prize (2009) for “a distinguished article by a scholar in the early stages of his or her career.”
- “Prospero’s Isle and the Sirens’ Rock,” *Cambridge Opera Journal* 15/1 (2003), 81-106.

SHORTER ESSAYS AND BOOK CHAPTERS (UNREFEREED)

- “A Note from the Executive Editor,” *Opera Quarterly* 34/1 (2018), 1-2.
- “A Note from the Co-Executive Editor,” *Opera Quarterly* 32/4 (2016), 239-40.
- “Frivolity and Melancholy: On Barry Kosky’s *Belle Hélène*,” in *Kunst der Oberfläche: Operette zwischen Bravour und Banalität*, ed. Bettina Brandl Risi and Clemens Risi (Berlin: Henschel, 2015), 205-7.
- “Medium Specificity: Response to Rebecca Schneider,” *Opera Quarterly* 31/3 (2015), 176-81.
- “A Note from the Guest Editor,” introduction to special issue on “Opera and the Avant-Garde,” *Opera Quarterly* 30/1 (2014), 1-4.
- Entries on “Arrigo Boito” and “Camillo Boito,” *Cambridge Verdi Encyclopedia*, ed. Roberta Marvin (Cambridge University Press, 2013), 67-8.

REVIEWS

- Review, *Nineteenth-Century Opera and the Scientific Imagination*, ed. David Trippett and Benjamin Walton (Cambridge University Press, 2019), *Music and Letters* 101/1 (2020), 164-65.
- Review Essay, “In Search of After,” discussing Mark Berry, *After Wagner*; Adrian Daub, *Tristan’s Shadow*; Kevin C. Karnes *A Kingdom Not of this World*; David Trippett, *Wagner’s Melodies*, *Cambridge Opera Journal* 27/3 (2015), 289-99.

Review, "The Eye of a Poet," *Opera Quarterly* 29/2 (2013), 162-67.

Review, Alexandra Wilson, *The Puccini Problem: Opera, Nationalism, and Modernity*, *Notes: Quarterly Journal of the Music Library Association* 64/4 (2008), 736-38.

TRANSLATIONS (FROM ITALIAN)

"The *Verismo* Debate," in *Puccini and His World* (Princeton University Press, 2016), 261-72.

Marco Uvietta, "È l'ora della prova: Berio's Finale for Puccini's *Turandot*," *Cambridge Opera Journal* 16/2 (2004), 187-238. With Cormac Newark.

4. PRESENTATIONS

INVITED LECTURES

University of Verona, Department of Cultures and Civilizations (2020, cancelled due to COVID-19); KCL, Department of Music (2017 and 2021); Harvard, Mahindra Humanities Center (2014); Columbia, Department of Music (2011); University of Pennsylvania, Department of Music (2010); University of Virginia, Department of Music (2008).

INVITED CONFERENCE TALKS

Concerted Realisms (University of Chicago, 2020); *Experiments in Opera Today* (Columbia University, 2018); *Sound and Story* (Wissenschaftskolleg zu Berlin, 2017); *Opera and Performance: Taking Stock and Looking Ahead* (Stockholm University, 2017); *Music and the Middlebrow* (University of Notre Dame London Global Gateway, 2017); *Kunst der Oberfläche: Operetta zwischen Bravour und Banalität* (Komische Oper Berlin, 2015); *Operatic Geographies, Urban Identities* (Oxford, 2014); *Britten and Literature* (UCLA, 2014); *Music and Politics in Britain and Italy, 1933-1968* (KCL, 2012); *Shakespeare + Opera: Found in Translation?* (UCLA, 2011); *Technologies of the Diva* (Columbia, 2007)

REFEREED CONFERENCE TALKS

American Musicological Society (New Orleans, 2022); *Viral Italian Sounds* (UC Berkeley, 2019); American Musicological Society (San Francisco, 2012); *Italy and its Pasts*, Association for the Study of Modern Italy (London, 2010); *International Workshop on Opera and Video* (Universidad Politécnica de Valencia/Instituto Valenciano de la Música, 2010); Modern Language Association (San Francisco, 2008).

AS INVITED CHAIR/PANELIST/RESPONDENT

Sounding (Out) 19th-Century Italy (Cambridge, 2020); *Opera Studies Now* (UC Berkeley, 2018); *19th-Century Taxonomies of the One and Many* (KCL, 2017); *Music, "italianità" and the Nineteenth-Century Global Imagination* (Cambridge, 2016); *London Voices (1820-1840)* (KCL, 2016); American Musicological Society (Milwaukee, 2014); *Alex in the City: Thinking through Dmitri Tcherniakov's "Prince Igor" at the Metropolitan Opera* (Bard Graduate Center, 2014); *The Agon of Opera and Dance* (Princeton, 2013); *Sound Knowledge: Music and Science in London, 1800-1850* (KCL, 2013); *Music, Sound, and Space in France, 1850-1914* (KCL, 2011); *Opera and the Space of Performance* (Tufts, 2011); *Opera and Austerity* (University of Virginia, 2009).

CONFERENCES ORGANIZED

"Sonic Circulations, 1900-1950"

- International Conference held at Department of Music, King’s College London (2019)
- Co-organized with Emily MacGregor (Royal Holloway) and Emily I. Dolan (Harvard University)
- “Opera Studies Now”
 - International Conference held at Department of Music, University of California, Berkeley (2018)
 - Co-organized with Mary Ann Smart (UC Berkeley).
- “Experiments in Opera Today”
 - International Conference held at Heyman Center for the Humanities, Columbia University (2018)
 - Co-organized with David Gutkin (Columbia University) and Heather Wiebe (King’s College London)
- “Opera and Performance: Taking Stock and Looking Ahead”
 - International Conference held at Institute for Culture and Aesthetics, Stockholm University (2017)
 - Co-organized with Axel Englund (Stockholm University) and Ryan Minor (Stony Brook University)
- “Music and Realism: Comparative Historical Perspectives”
 - International Conference held at Department of Music, University of Birmingham (2015)
 - Co-organized with Ben Earle (University of Birmingham)

5. PUBLIC ENGAGEMENT

LECTURES

Madama Butterfly (Glyndebourne, 2016); *Le Villi* and *La Navarraise* (Bard Music Festival, 2016); *Zazà* (Opera Rara, 2015); *Bluebeard’s Castle* (BBC Symphony Orchestra, 2015); three-hour lecture on the history of opera (Young Vic Directors Program, 2015); “Luigi Nono and Postwar Opera” (Holland Festival, 2014); *Madame Butterfly* (ENO, 2013).

PROGRAM BOOK ESSAYS

La bohème (Santa Fe Opera, 2019); *Falstaff* (Garsington Opera, 2018); *Aida* (ENO, 2017-18); “Opera, Politics, and the Italian” and “The Turandot Project” (Bard Music Festival, 2016); *Norma* and *La bohème* (ENO, 2015-16); *Rigoletto* (ENO, 2013-14); *Turandot*, *Tosca*, and *L’elisir d’amore* (ENO, 2009-10); *Manon* (Bilbao Opera, 2005-6); *Tosca* (San Francisco Opera, 2004-5).

MEDIA (INTERVIEWED FOR AND QUOTED IN)

Slate (1 August 2016); *wqxr.org* (16 June 2016); *The Guardian* (22 September 2015); *New York Times* (19 July 2015).

6. TEACHING

UNIVERSITY OF NOTRE DAME

PLS 30501 Music and Meaning

KING’S COLLEGE LONDON

Undergraduate: Writing about Music; Music in the Twentieth Century; Italian Opera in the Nineteenth Century; Between Noise and Silence: Experimental Music in the Twentieth Century

Graduate: Issues in Historiography and Criticism; Puccini and the Twentieth Century

UNIVERSITY OF BIRMINGHAM

Undergraduate: Opera and Modernism; Opera in 19th-Century Italy; Verdi; Puccini

COLUMBIA UNIVERSITY

Puccini and the Twentieth Century (graduate seminar); Opera and Modernism (undergraduate seminar); Music Humanities (non-majors).

UNIVERSITY OF PENNSYLVANIA

Technologies of Listening (undergraduate seminar); Opera and Modernism (undergraduate seminar); Introduction to the History of Western Music, 1750-Present (introductory majors' survey); 1,000 Years of Musical Listening (non-majors).

7. GRANTS, AWARDS, AND HONORS

- 2020-23 British Academy Postdoctoral Fellowship (£319,088.29), awarded for “Sonic Diasporas: Technology and Selfhood in New York Musical Imaginaries c. 1935-1941.” Principal Investigator/Mentor. Emily MacGregor, Co-Investigator/Postdoctoral Fellow.
- 2020-23 British Academy Postdoctoral Fellowship (£318,588.29), awarded for “Staging Italy: The Theatrical Imagination in the Italian Peninsula, 1837-1871.” Principal Investigator/Mentor. Ditlev Rindom, Co-Investigator/Postdoctoral Fellow.
- 2015 Individual Publication Subvention (\$1,500), AMS 75 PAYS Endowment of the American Musicological Society, awarded for *Puccini's Soundscapes*.
- 2015 British Academy/Leverhulme Small Research Grant (£5,214), awarded for “Music and Realism: Comparative Historical Perspectives.” Co-investigator. Ben Earle (University of Birmingham), Principal Investigator.
- 2011 Invited Participant, DAAD Summer Seminar, University of Chicago, “Performance (Theory), Media (Theory), and Mise-en-Scène.”
- 2010 Director’s Guest Scholar-in-Residence, Civitella Ranieri Center (Italy).
- 2009 Jerome Roche Prize (“for a distinguished article by a scholar in the early stages of his or her career,” awarded for “Rough Music: *Tosca* and *Verismo* Reconsidered”), Royal Musical Association.
- 2008-9 Alvin H. Johnson AMS-50 Dissertation Fellowship, American Musicological Society.
- 2008 Premio Rotary Giacomo Puccini (€10,000), Centro Studi Giacomo Puccini.
- 2007-8 Chancellor’s Dissertation Year Fellowship, University of California.
- 2006-7 Marian and Andrew Heiskell Pre-doctoral Rome Prize in Modern Italian Studies, American Academy in Rome.
- 2006-7 Mabelle MacLeod Lewis Memorial Dissertation Year Fellowship (declined).
- 2004 Outstanding Graduate Student Instructor Teaching Award, UC Berkeley.

9. SERVICE

EDITORIAL POSITIONS

The Opera Quarterly

Executive Editor (2018-21)

Co-Executive Editor (2016-17)

Member of the Editorial Board (2013-16 and 2022-)

BOARD MEMBERSHIPS AND ADVISORY ROLES

Centro Studi Giacomo Puccini

Member of the Scientific Committee (2016-)

Civitella Ranieri Foundation

Juror, Fellowship in Composition (2015)

Nominator, Fellowship in Composition (2010-)

Bard Music Festival

Scholar-in-Residence for 2016 Festival, *Puccini and His World*

PEER REVIEW: BOOKS

Oxford University Press (2019 x3)

Routledge (2022, 2018)

University of Chicago Press (2014)

PEER REVIEW: JOURNALS

Journal of the American Musicological Society

Journal of the Royal Musical Association

Music and Letters

Cambridge Opera Journal

California Italian Studies

PEER REVIEW: GRANTS

The Leverhulme Trust

EXTERNAL EXAMINING

University of Nottingham

Chair, PhD Viva, 2017

University of Cambridge

PhD Registration Exercise, 2016

DEPARTMENTAL SERVICE:

Program of Liberal Studies (University of Notre Dame)

Intellectual Life Committee (2022-23)

Monteverdi Prize Committee (2022-23)

Department of Music (King's College London)

PGT Lead (director of MMus program) (2017-21)

PGT Assessment Sub Board Chair (2017-21)

PGT Admissions Tutor (2017-2021)

Colloquium Organizer (2018-2021)

Department Education Committee (2017-21)

Student-Staff Liaison Committee (2017-21)

Department Representative to Faculty PGT Assessment Board (2017-21)

Department Representative to Faculty PGT Forum (2017-21)

Search Committee Member: Lectureship in Musicology (2017-18); Teaching Fellow in
Early Modern Music (2017-18)