

Arman Schwartz

Curriculum Vitae
University of Notre Dame
Program of Liberal Studies
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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 in Music, 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 Fellow, Nanovic Institute for European Studies, University of Notre Dame (2023-)
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

Scenic Dispositions: Opera and Emotion after Verdi. In preparation.
Puccini's Soundscapes: Realism and Modernity in Italian Opera (Olschki, 2016).

ESSAY COLLECTIONS

The Cambridge Companion to Giacomo Puccini. Commissioned.
Sonic Circulations: Music, Modernism, and the Politics of Knowledge (University of Pennsylvania Press, in press). Edited by Emily MacGregor, Arman Schwartz, and Emily I. Dolan.
–Volume scheduled to be published in Summer 2025.
Giacomo Puccini and His World (Princeton University Press, 2016). Edited by Arman Schwartz and 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

“Operetta,” in *The Cambridge History of Italian Opera Since 1800*, ed. Benjamin Walton and Emanuele Senici (Cambridge University Press, forthcoming).

“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.

“In Search of After,” *Cambridge Opera Journal* 27/3 (2015), 289-99.

“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.

ARTICLES IN PROGRESS

“The Modernist Short Opera.”

SHORTER ESSAYS IN REFEREED JOURNALS

“Operetta and the Meanings of Nowhere,” invited response to special issue on “Italian Operetta,” *Cambridge Opera Journal* (online publication December 2024).

“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.

“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.

UNREFEREED CONTRIBUTIONS TO EDITED VOLUMES

“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 (Henschel, 2015), 205-7.

Entries on “Arrigo Boito” and “Camillo Boito,” *Cambridge Verdi Encyclopedia*, ed. Roberta Marvin (Cambridge University Press, 2013), 67-8.

REVIEWS

Nineteenth-Century Opera and the Scientific Imagination, ed. David Trippett and Benjamin Walton (Cambridge University Press), *Music and Letters* 101/1 (2020), 164-65.

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

Alexandra Wilson, *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge University Press), *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

King’s College London, Department of Music (2021 and 2017); University of Verona, Department of Cultures and Civilizations (2020, cancelled due to COVID-19); 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

Staging Othello/Otello Today (University of Chicago, Neubauer Collegium, October 2024); *Concerted Realisms* (University of Chicago, Neubauer Collegium, 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: Operette 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* (Columba, 2007)

REFEREED CONFERENCE TALKS

5th Transnational Opera Studies Conference (Lisbon, July 2023); American Musicological Society (New Orleans, November 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 CHAIR/PANELIST/RESPONDENT

Invited Session Chair, American Musicological Society (Denver, November 2023); Invited Panelist, “Navigating Transatlantic Academic Careers,” North American British Music Studies Association Colloquium Series (Online, September 2023); Invited Session Chair, 5th Transnational Opera Studies Conference (Lisbon, July 2023); Invited Respondent, Workshop on Italian Operetta (King’s College London, Department of Music, May 2023); Invited Respondent, Workshop on director Yuval Sharon’s book manuscript *A Field Guide to Opera* (University of Chicago, Neubauer Collegium, April 2023); *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

GUEST APPOINTMENTS AND RESIDENCIES

Guest Scholar, Opera Forum, Palm Beach Opera (January 2024)

Scholar-in-Residence, *Giacomo Puccini and His World*, Bard Music Festival, Bard College (August 2016)

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 13186 Literature University Seminar: Poetry, Theater, and Philosophy of Ancient Greece (Spring 2025)
PLS 30501 Music and Meaning (Fall 2022, Fall 2023, Fall 2024)
PLS 43102 Great Books Seminar VI (Spring 2023, Spring 2024)

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

Undergraduate: Music Humanities; Opera and Modernism
Graduate: Puccini and the Twentieth Century

UNIVERSITY OF PENNSYLVANIA

Undergraduate: Technologies of Listening; Opera and Modernism; Introduction to the History of Western Music, 1750-Present; 1,000 Years of Musical Listening

GRADUATE ADVISING (EXTERNAL)

Luca Battioni (2024-), Department of Italian Studies, Brown University. Dissertation committee member.

SENIOR THESIS SUPERVISION (NOTRE DAME)

2024-25	Jack Dill (in progress)
2023-24	Mary Clare Cameron
2023-24	Elena Deslongchamps
2023-24	Michael O'Callaghan

7. GRANTS, AWARDS, AND HONORS

2024-25	Institute for Scholarship in the Liberal Arts Indexing Grant (\$1,200), awarded for <i>Sonic Circulations</i> , College of Arts and Letters, University of Notre Dame
2024-25	Teaching Beyond the Classroom Grant (\$2,000), College of Arts and Letters, University of Notre Dame
2023-24	Teaching Beyond the Classroom Grant (\$3,000), College of Arts and Letters, University of Notre Dame
2023-24	Institute for Scholarship in the Liberal Arts Travel to International Conferences Grant (\$1,000), College of Arts and Letters, University of Notre Dame
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 <i>Puccini's Soundscapes</i> .
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: <i>Tosca</i> and <i>Verismo</i> 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.

8. 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-)

PEER REVIEW: BOOKS

University of Chicago Press (2024, 2014)
University of Michigan Press (2023)
Routledge (2024, 2022, 2018)
Oxford University Press (2019 x3)

PEER REVIEW: JOURNALS

Journal of the American Musicological Society
Journal of the Royal Musical Association
Journal of Musicology
Music and Letters
Twentieth-Century Music
Cambridge Opera Journal
California Italian Studies
Women & Music

PEER REVIEW: GRANTS

The Leverhulme Trust

EXTERNAL EXAMINING

University of Nottingham
Chair, PhD Viva, 2017
University of Cambridge
PhD Registration Exercise, 2016

UNIVERSITY OF NOTRE DAME

University
Faculty Senate, alternate (2023-24)
College of Arts and Letters
College Council, elected representative (2023-24)
Charlotte Newcombe Dissertation Fellowship Nomination Committee (Fall 2024)
Program of Liberal Studies
Seminar Committee (2023-24 and 2024-25)
Intellectual Life Committee (2022-23)
Monteverdi Prize Committee (2022-23, 2023-24, 2024-25)

KING'S COLLEGE LONDON

Department of Music

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)