

INTERNATIONAL CONFERENCE

TRAUMA STUDIES
IN THE MEDICAL HUMANITIES

NEW DIRECTIONS FOR RESEARCH

12-14 April 2018

Music Department
University of Durham

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Acknowledgements

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Conference schedule

Thursday 12 April

- 08.45-09.15 Registration (Music Department, Palace Green)
- 09.15-09.30 Welcome (Concert Room, Music Department)
Corinne Saunders (Director, Centre for Medical Humanities, Durham University)
Patrick Zuk (Music Department, Durham University)
- 09.30-11.00 Paper sessions I and II
- 11.00-11.30 Break
- 11.30-13.00 Paper sessions III and IV
- 13.00-14.15 Lunch
- 14.15-15.30 Keynote address I (Concert Room, Music Department)
‘Information trauma, postmodernism and beyond’
Mikhail Epstein (Emory University)
Chair: Corinne Saunders
- 15.30-16.00 Break
- 16.00-18.00 Paper sessions V and VI

Friday 13 April

- 09.00-11.00 Paper sessions VII and VIII
- 11.00-11.30 Break

11.30-13.00	Paper sessions IX and X
13.00-14.15	Lunch
14.15-15.30	Keynote address II (Concert Room, Music Department) ‘Around Zero: Thoughts on Russian music and culture post-1991’ Marina Frolova-Walker (University of Cambridge) Chair: Melita Milin
15.30-16.00	Break
16.00-18.00	Paper sessions XI and XII
18.45-19.30	Wine reception (Hatfield College)
19.30	Conference dinner (Hatfield College)

Saturday 14 April

09.30-11.00	Paper sessions XIII, XIV, and XV
11.00-11.30	Break
11.30-13.00	Paper sessions XVI, XVII, and XVIII
13.00-14.15	Lunch
14.15-15.45	Keynote address III (Concert Room, Music Department) ‘The crucible of trauma: “To die and so to grow”’ Ursula Wirtz (International School of Analytical Psychology, Zurich) Chair: Patrick Zuk

- 15.45-16.15 Break
- 16.15-18.00 Report on Durham Centre for Medical Humanities research project *Hearing the Voice*, followed by round-table discussion on new directions for research in Trauma Studies.
- Participants: Guy Dodgson, Charles Fernyhough, John Foxwell, Corinne Saunders, Pat Waugh, Angela Woods (Centre for Medical Humanities, Durham University)
- Chair: Ursula Wirtz
- 18.00 Conference ends

Keynote lectures

Keynote lecture I

Information trauma, postmodernism and beyond

Mikhail Epstein (Emory University)

Postmodern sensibility, while famously open to everything, perceives everything superficially. The postmodern individual appreciates surfaces and signifiers, traces and simulacra, while resisting depth and meaning. In this lecture, I will argue that postmodern culture manifests phenomena suggestive of a traumatized state, reflecting a mentality overwhelmed by an excess of information that our minds struggle to absorb and process. Our traumatized consciousness glides easily over the surface of things and into the bliss of thoughtlessness. In this condition, one is stimulated and intoxicated by diversity for its own sake—a feast of unending differences. Psychological trauma results from overwhelming stress that exceeds one's ability to cope or to integrate the emotions and thoughts associated with that experience. The condition of postmodernity, in which human beings seem increasingly incapable of absorbing the 'what', 'how' and 'why' of their own existence, becomes a continuous trauma, a post-stress disorder. The very process of existence, as determined by big data, becomes difficult to endure, as it is less and less correlated with people's consciousness and their ability to understand and experience their place in history and civilization.

Mikhail Epstein is Samuel Candler Dobbs Professor of Cultural Theory and Russian Literature at Emory University. Born in Moscow, he moved to the USA in 1990 and joined Emory's faculty in 1991. His research interests include cultural and literary theory, the history of Russian literature and philosophy (particularly Pushkin, Gogol, Dostoevsky and nineteenth- and twentieth-century poetry), Western and Russian postmodernism, contemporary intellectual trends, semiotics and linguistics, and new methods and interdisciplinary approaches in the humanities. He is especially interested in the practical extensions and applications of the humanities and their creative contributions into the areas of their study.

He has published 37 books in English and Russian, and more than 700 articles and essays. His work has been translated into 21 languages. His books include *Russian Postmodernism: New Perspectives on Post-Soviet Culture* (with Alexander Genis and Slobodanka Vladiv-Glover), 2016; *The Transformative Humanities: A Manifesto* (2012); *After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture* (1995), *Transcultural Experiments: Russian and American Models of Creative Communication* (with E. Berry, 1999); *From Knowledge to Creativity: How the Humanities Can Change the World* (in Russian), 2016, *Poetry and Superpoetry: On the Variety of Creative Worlds* (in Russian), 2016; *The Irony of the Ideal: The Paradoxes of Russian Literature* (in Russian), 2015; *Religion after Atheism: New Possibilities for Theology* (in Russian, 2013).

Keynote lecture II

Around Zero: Thoughts on Russian Music and Culture post-1991
Marina Frolova-Walker (University of Cambridge)

In an unguarded moment during a graduate seminar, I shared with my students some of my first-hand experiences of living through the perestroika period and the early post-Soviet years. For me, this was just a part of my mental furniture, while they listened to the story with shock and disbelief. I described these years in the terms of a personal and collective cultural trauma: what it meant to lose all savings, to lose professional prestige and social status, to lose an established historical narrative, and then to lose faith in all the ideals that had made the hardships seem worthwhile. 'Why haven't we heard anything about this before?' asked the students.

The cultural trauma of the Soviet collapse largely remains an untold story. I will address it by gathering together some case studies, whether musical, or more broadly cultural, that illustrate aspects of the period between 1991 and now, a period that seems to be trapped in a state of 'post-ness'. My starting point is the infamous novel published under the pseudonym of Nathan Dubovitsky, *okolonolya* (2009), which has been translated into English as *Almost Zero*. This is a book of mysterious authorship, inauspicious style and shocking content. For me, the 'zero' is symbolic both of the Zero Hour of post-Soviet time, and the freezing point on the thermometer around which much of post-Soviet culture has been hovering.

Marina Frolova-Walker FBA is Professor of Music History at the Faculty of Music, University of Cambridge, and Fellow of Clare College. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (Yale, 2007), *Stalin's Music Prize: Soviet Culture and Politics* (Yale, 2016), co-author (with Jonathan Walker) of *Music and Soviet Power, 1917-32* (Boydell, 2012), and co-editor (with Patrick Zuk) of *Russian Music after 1917: Reappraisal and Rediscovery* (Oxford, 2017). In 2015 she was awarded the Edward J. Dent Medal by the Royal Musical Association for her 'outstanding contribution to musicology'.

Keynote lecture III

The crucible of trauma: 'To die and so to grow'

Ursula Wirtz (International School of Analytical Psychology, Zurich)

The image of the crucible, a heat-resistant container in which metals are melted at very high temperatures, is used as a metaphor for the overwhelming and arduous experiences of trauma that might lead to a refining or strengthening process, and a possible alteration of consciousness. Victor Frankl remarked of his search for meaning, 'That which is to give light must endure burning.' I evoke this fiery process of a potentially transformative psychological and spiritual experience in the wake of trauma. Working as a Jungian analyst and psycho-traumatologist, I look at the tragic face of the human condition and the shattered faith in human dignity and human values after traumatic seismic events. Transcending the sanitized terminology of psychiatric diagnostics, like PTSD, I turn to myth and art to unveil the archetypal shadow that invades our psyche and drags us into the deepest and darkest region of our being, where we are forced to re-evaluate our core assumptions about dying and becoming. Mapping the landscape of trauma, I use a clinical, spiritual and mythological lens to facilitate imagining the unimaginable, narrating the indescribable and to nurture an empathic analytic attitude of being and doing, presence and reflection.

Ursula Wirtz is a Jungian training and supervising analyst, and a graduate of the C. G. Jung Institute, Zürich (1982). She received her doctorate in philosophy and literature from the University of Munich (1971) and her second degree in clinical and anthropological psychology from the University of Zurich. She is currently on the faculty of the International School of Analytical Psychology, Zurich, and the Academic Chair of the Jungian Odyssey, the School's annual international off-campus retreat and conference. She practices as an analyst in Zurich, has taught at various European universities, and lectured in the US, Canada, South Africa, Russia, the Baltic States, China and Taiwan. Ursula Wirtz is actively engaged in the training of Jungian analysts in Switzerland and abroad. She is the author of numerous publications on trauma, sexual abuse, ethics, and the interface of psychotherapy and spirituality. Her recent book *Trauma and Beyond. The Mystery of Transformation* was published in 2014.

Abstracts

Paper session I: Therapeutic issues

Thursday 12 April, 09.30-10.30
Concert Room, Music Department
Chair: Ursula Wirtz

Maureen Donohue-Smith (La Salle University, Philadelphia)
Mark Twain's Huck Finn: A Case Study of Trauma and Resilience

This presentation describes the use of Mark Twain's *The Adventures of Huckleberry Finn* as a vehicle for teaching undergraduate students in social service fields about toxic family and social environments as sources of childhood trauma. Students in the helping professions (e.g., nursing, social work, psychology, counselling) routinely confront issues such as poverty, family violence, delinquency, substance abuse and mental illness. *The Adventures of Huckleberry Finn* provides a surprisingly contemporary case study of an abused and neglected child through a narrative that is subtle, and not so subtle, ways explores how Huck's toxic family shapes his interactions, his identity, and his ultimate decision to 'light out for the territories'. While students often approach the text as historical artifact, they soon find these themes of homelessness, parental and community violence, alcoholism, and racism to be strikingly current. Drawing upon the research on maltreated children growing up in high-risk families, we see that Huck demonstrates many of the attitudes and behaviours frequently exhibited by children from alcoholic families. Additional pathogenic characteristics of the Finn family, including poverty and marginalized roles in the community, heighten Huck's psychosocial risk. To some readers, Huck has been seen as the true individual, able to rise above the hypocrisy and artificiality of society, but there are several caveats to such an interpretation. Participants are invited to consider the protective factors associated with positive outcomes for vulnerable children and to weigh them against Huck's traumatic childhood experiences to make predictions about his successful healing as an adult.

Briege Casey

'The deep end ... my first stop': An Arts-Based Exploration of Student Nurses' Perceptions of Psychological Trauma Experienced in Nursing Work

This presentation explores the complex relationships between trauma and contemporary student nurse experiences of nursing. Several research studies suggest that nursing recruits often bring their own personal past or present trauma into this occupational endeavour; moreover, student nurses invariably navigate a range of distressing and traumatic situations in the course of their nursing experience. Although there have been calls for practitioners and educators to foster aware-

ness and resilience in student nurses concerning the emotional demands of nursing labour, there is a dearth of research as to how student nurses experience and process distress and trauma in their nursing work. This research focuses on student nurses' perceptions of patient trauma and their own attendant responses through arts-based work (visual art, writing, drama). The uses and usefulness of arts-based approaches in helping students to process and manage trauma will also be discussed. An ethnographic study design was used to guide the study, conducted in 2016 among twenty second-year undergraduate nursing students undertaking a Nursing Humanities option module. Data gathered included visual, poetic, dramaturgic, storytelling performances, group discussions, and researcher field notes. Collier's (2001) visual analysis framework was used to analyse student artwork and Riessman's (2007) narrative analysis method was used for the contextual stories related in group discussions and in researcher field notes. It is evident from the findings of the study that the student nurse participants did not generally acknowledge the emotional challenge of trauma in nursing work and that they suppressed negative emotions which they believed ran counter to nursing altruistic ideals. Such responses can contribute to burnout and can compromise mental health. It is important that experiences of and responses to trauma are explored and supported in healthcare practice and educational contexts. Engagement with narrative and arts-based pedagogical activity helped participants to safely articulate and process experiences of trauma and distress in nursing work.

Paper session II: State repression of musical life in the former Eastern bloc

Thursday 12 April, 09.30-11.00
Lecture Room, Music Department
Chair: Ivana Medić

Nicolae Gheorghită (National University of Music, Bucharest)
'Purging Commissions': Censorship and Trauma in Musical Creativity in Stalinist Romania

Beginning in August 1944, when Romania entered the sphere of Soviet influence, the forced purging of the country's elites became a common practice of the communist repression apparatus. Musicians (composers, conductors, musicologists, instrumentalists, or singers) were not exempt. The purging process instituted a regime of persecutions that translated, in practice, into accusations and criminal charges, 'unmasking', elimination from the public space, blackmail, and suspensions from the institutions to which musicians were affiliated. Sometimes repression took dramatic turns: some musicians had to migrate, or in more severe cases, they were arrested, imprisoned, or sent to perform forced labour. This paper aims to analyse the general context of composing and performance as musical activities in Romania from 1945 until the early 1960s, the 'purging' mechanisms targeting musicians who

were not regimented within the aesthetic directives imposed by the new political power, as well as the consequences of such mechanisms on musicians' lives, destinies and, implicitly, on their musical creation.

Ádám Ignác (Institute of Musicology, Hungarian Academy of Sciences)
Musicology and Trauma: Attitudes towards Soviet Music in Hungarian Musicology (1945-1970)

In 1987, only a few years before the political transformation in Hungary and the collapse of the Soviet Union, the musicologist János Breuer published a book entitled *Soviet Music in Hungary 1920-1944*. This book, however objective it may have looked, was a rather cautious analysis of a neutral, non-traumatic period of musical relations between Hungary and the Soviet Union. The evaluation of the highly problematic, involuntary co-existence of Soviet and Hungarian (musical) culture in socialist Hungary (1948-1989) has yet to be written. Relying upon archival data, media coverage, musicological works of the day (primarily, key texts by the Hungarian musicologists Bence Szabolcsi and János Maróthy), I will scrutinize the changes in aesthetic and ideological attitudes towards Soviet music and the Soviet influence on Hungarian music historiography between the late 1940s and 1970s. In my survey, I will distinguish between two different stages. In Stage I (in the period of Stalinism and the Sovietization of Hungarian culture from 1949 to 1956), the Zhdanov Doctrine and Socialist Realism no longer had an alternative in artistic ideology and the Soviet example was introduced by communists as the normative one. In Stage II (after the October revolution of 1956), the communication became less ritual and more pragmatic: this is the period of intensive international co-operation of music policy makers as well as musicologists, in order to develop a new Marxist method of music sociology and historiography.

Olga Manulkina (St Petersburg State University)
An unacknowledged trauma: Soviet/post-Soviet musicology and the events of 1949

The seventieth anniversary of the notorious Central Committee resolution 'On V. Muradeli's opera *The Great Friendship*' is passing largely unnoticed in Russia. Nor is there any reason to expect that much attention will be paid in 2019 to 1949, the year in which Soviet musicologists were arraigned before 'courts of honour'. The events of the latter year are scarcely discussed in scholarly and critical publications. The trauma experienced in 1949 by Russian musicology as a whole and by historical musicology in particular have not been widely acknowledged. Its consequences are considered to have disappeared together with Soviet system, while the enforced separation of Soviet musicology from other humanities disciplines and the adoption of 'holistic analysis' as a universal method defines not only late Soviet but post-Soviet musicology as well. Tatiana Bukina considers the neglect of cultural studies and the sociolo-

gy of music to be responsible for the delayed modernization of Russian musicology. This is a new traumatic situation, again, largely unnoticed and undiscussed. While the factors delaying the development of the humanities in Russia include the ‘uncritical absorption of Western theories’ and ‘feelings of inferiority in comparison to Western scholarship’, as the philosophical and literary journal *Logos* suggested in a 2017 issue devoted to trauma studies, Russian musicology experiences another problem—that of ignoring main trends in recent Western scholarship.

Paper session III: Artistic responses to war trauma

Thursday 12 April, 11.30-13.00

Concert Room, Music Department

Chair: Joris de Henau

Melita Milin (Institute of Musicology, Serbian Academy of Sciences and Arts)

Responses to War Trauma: Serbia during the 1990s

This presentation examines the creative work and activism/escapism of Serbian composers and performing musicians working a variety of genres during the 1990s, a period marked by turbulent ethnic conflicts that led to the break-up of the former territories of Yugoslavia. It will survey the artistic responses of leading Serbian composers of contemporary classical music, including Dejan Despić (b. 1930) and Zoran Eric (b.1950), to these traumatic events, as well as concomitant developments in other domains—such as the rise of interest in Orthodox church music and the growing popularity of so-called ‘turbo-folk’ in the sphere of popular music. The Yugoslav wars of the 1990s changed the views and opinions of the citizens of ex-Yugoslavia on the past of that country and on their own, as well as their views on their future life alongside newly independent neighbouring countries. New individual and collective identities had to be shaped. Whether acceptance (the final phase of processing trauma) has been achieved is hard to say. Almost two decades after the end of the armed conflicts, it often seems that depression among composers and other musicians is still dominant, since economic liberalisation has led, among other things, to a reduction of interest in and financial support for art and culture.

Jana Jankuliaková (independent researcher)

Expressionist Visions of Trauma: War Neurosis in the Sketches and Prints of Ernst Ludwig Kirchner and Erich Heckel (1914-20)

This paper investigates how so-called war neurosis, today known as PTSD, changed perception and representation of the male body in visual art and medical imagery during and after the Great War through analysis of the sketches and prints of two major German expressionist artists

Ernst Ludwig Kirchner (1880-1938) and Erich Heckel (1883-1970). Both artists had a direct experience of this physically and mentally debilitating mental disorder that affected many soldiers as a response to traumatic events experienced in the conflict, and they addressed this condition in hundreds of private sketches and prints executed in the sanatoria and field hospitals across Germany and Switzerland. These remarkable works by Kirchner and Heckel capture this phenomenon and mood of this period in German history with exceptional immediacy and accuracy through the use of expressive colours and lines; yet, they have rarely been studied within the wider socio-political and medical context. The aim of this paper is to demonstrate that the analysis of these artworks within the medical context gives us a striking and first-hand account of the impact of war neurosis and trauma on the male body integrity and gender identity. No less importantly, the study of these works offers a new insight into how war neurosis changed the perception and representation of the male body within Wilhelmine medical circles and imagery.

Iro Filippaki (University of Glasgow)

Echoing War Trauma: The Sound of Indestructibility in the War Short Story

Foucault's statement that war and state racism connect through 'the principle that the death of others makes one biologically stronger' (1976), is evident when seen through the prism of genocidal war instances in both World War I and World War II. However, despite the obsession with eliminating the enemy's human trace (Shallcross, 2011), human indestructibility is a recurring if diverse trope in war literature (Filippaki, forthcoming). By examining First and Second World War short stories from Mary Borden's *The Forbidden Zone* (1929), Anna Kavan's *I am Lazarus* (1945), and I.M. Panagiotopoulos' *Human Thirst* (1957) collections, and by relying on the theoretical framework of the Derridean trace (1967) and Blanchot's anthropomorphism (1962), as well as the scarce research on sound in (war) literature (Einhaus, 2013; Halliday, 2013; Jäger, 2002), this paper looks at the sound of trauma as the human trace that is indestructible. Considering that the often evoked un-speakability and 'muteness' of war trauma (LaCapra, 2001) is underlined by the economy of the short story, this paper explores the literary representation of voice, sound, and onomatopoeia of war trauma. The paper identifies patterns between the two wars, with special reference to the Holocaust, and ventures to answer the questions of how war trauma is (re)experienced through listening to sound and voices; and how the sounds, voices, and silences relating to war trauma become tropes of abreaction, collective trauma, and memorialization. Ultimately, it is argued that the war short story makes war trauma readable through sound.

Paper session IV: Healing trauma
Thursday 12 April, 11.30-13.00
Lecture Room, Music Department
Chair: Simon Mills

Alan Weber (Weill Cornell Medical College in Qatar)
Expressive Arts and Trauma in the Middle East

The Middle East is currently suffering seven major ongoing armed conflicts with a growing number of traumatized war casualties. Sporadic attempts to treat both traumatized combatants and civilians through art therapy, music therapy, and poetry (narrative therapy) have been carried out in Kuwait, Iran, Israel, Saudi Arabia, Bahrain, UAE, and Qatar. This contribution reviews recent efforts to integrate expressive arts therapies into psychiatric interventions in the Middle East focussing on the Persian Gulf, where private western clinical practitioners and western models of care have been introduced. Due to Wahabist and Salafist negative views (aniconism and anti-colonialism) towards music and visual arts in the region, however, expressive therapies have met with mixed success. In addition, an estimated 45% of Gulf Arabs believe that abnormal behaviours such as PTSD, obsessive-compulsive and delusional disorders are caused by *djinn* (genies), *al ayn* (evil eye), *as-sihr* (witchcraft) or *Iblis* (demons). Exorcism (*ruqya*) and qur'anic recitation (*ayat al-kursi*) are therefore frequently used to cure mental illness. Ironically, during the Golden Age of Islamic medicine, music and drama productions were well attested in the Islamic sick houses (Bimaristans) and music therapy was endorsed by the physicians Dahud al-Antaki, Al Kindi, and Ibn Sina (Avicenna) in the *Al-Qanun fi'l tibb*. Weber therefore argued that knowledge of Avicennian psychological concepts, which harmonized Galenic-Hippocratic humoralism, Aristotle's *De anima*, and classical Islamic *kalam* (theology), could be a useful bridge concept for adoption of expressive arts therapies among conservative Muslim patients who reject western paradigms of psychology.

Petra Skeffington (Murdoch University, Australia)
Collaborative Approach to Indigenous Healing through Music in an Australian Remote Community (Wangkatjungka)

There is a long history of mental illness impacting Indigenous populations (De Maio et al., 2005; Ferguson, Baker, Young, & Procter, 2016; Jones & de la Horne, 1973), suicide is the fifth leading cause of death for Indigenous Australians (ABS, 2013). When mental health or support services are provided to Indigenous people, they are likely to be reactive (Atkinson & Clarke, 1997); and there is a lack of well documented and evaluated preventative or healing interventions (Westerman, 2004). Music has been associated with therapeutic powers throughout history and across numerous disciplines, including application with indigenous populations (MacDonald, Kretz, & Mitchell, 2012; Williams & Abad, 2005). The current project is entirely community founded and driven.

Olive Knight, community elder and leader, has used music for her own health and healing and has developed this project to broaden the healing impact of music to others in her community and further through the East Kimberley region. Mrs Knight developed a program based on healing through music and songwriting, integrating healing places, culture, language and music. This project followed a mixed-methods Community-based Participatory Research (CBPR) design to gain understanding and knowledge of healing through music to improve the mental health and quality of life of Wangkatjunga community members. Participants were interviewed to measure Most Significant Change and Cortisol Awakening Response was measured before and after the music program to as a culturally appropriate and non-invasive biomarker of stress and anxiety. This presentation will outline the process of this collaborative research design and will present preliminary findings.

Hannah Grayson (University of St Andrews)
Articulating Growth in Rwanda

During a horrific period of violence in 1994, over one million Rwandans were killed. The genocide left a legacy of trauma and pain, and destroyed the social fabric of Rwanda, which would take huge efforts to reconstruct. Alongside suffering on a huge scale, researchers have found evidence of positive growth in individual Rwandans' stories since 1994. Yet these stories of growth have received little attention. How is individual growth to be best articulated in Rwanda today, and how is it best understood on an international scale? This paper explores how psychological frameworks might be mediated for understanding contemporary Rwandan stories and, simultaneously, how such lenses shed light on the importance of storytelling for post-traumatic adaptation. Across socio-political and cultural sectors, numerous initiatives contribute systematically to a united, communitarian culture in Rwanda. It can be difficult to disentangle individual narratives from the government's national success story, but the testimonies of those who lived through the genocide provide a rich corpus for research. Giving testimony can form part of the process of meaning-making that happens after the shattering effects of trauma, and can create space for individuals to describe positive psychological and social adjustments they have made. This paper draws on examples from survivor and perpetrator testimonies to explore the contextual correlates of post-traumatic growth in Rwanda. The framework of post-traumatic growth provides a helpful lens for examining changes in personal strength, relating to others, and appreciation of life. Yet the post-traumatic growth inventory (used to measure PTG) has not been adapted for sub-Saharan African contexts, and needs to account for culture- and language-specific influences on understanding and expressing growth. What affects the semantics and politics of expressing individual psychological change? And how can testimonies help inform work to adapt tools for therapeutic use in Rwanda?

Paper session V: Music, War, and Trauma in Britain and France, 1870-1920 (panel)

Thursday 12 April, 16.00-18.00

Lecture Room, Music Department

Chair: Bennett Zon

Panel abstract: Investigations of how people have used music to represent, perform, prevent, enact, and cope with trauma have proliferated in the last decade, although often with a focus on post-World War II musicians and musical phenomena. This work has engaged various methodologies and drawn on myriad bodies of trauma theory in order to better understand the relationships between music and trauma for Holocaust survivors, Cold War- and glasnost-era Eastern European musicians, and civilians and soldiers in Iraq. Despite the growing interest in trauma studies within music scholarship, however, there has been scant attention paid to relationships between musical phenomena and trauma prior to World War II. And yet, 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. This panel—a preview for a special issue of *Nineteenth-Century Music Review*—attempts to address this gap by offering close examinations of how the cultures of imperial Britain and France engaged with music on the cusp of the development of modern theories of trauma. While Brooks addresses the Franco-Prussian War and Johnson-Williams the Second Boer War, Meinhardt and Rogers focus on the First World War. Although Freud is often considered a central figure within trauma studies, these papers challenge his centrality by relying upon pre- and post-Freudian conceptions and theorisations of trauma, and investigating musical practices through socio-historically specific understandings of what was variously understood by psychologists, philosophers, medical professionals and the public media as hysteria, melancholy, shell shock, or *commotion*. These case studies therefore shed new light on the meaning of musical practices in relation to trauma through interrogation of a variety of wartime contexts between 1870 and 1920, proposing new frameworks within which trauma theory might be employed in historical studies of music.

Erin Brooks (State University of New York, Potsdam)

Sonic Scars in Urban Space: The Parisian Soundscape during the Franco-Prussian War

In her autobiography *Ma double vie*, French actress Sarah Bernhardt vividly recalled her experiences during the Franco-Prussian War (1870-1871). Her narrative, like other accounts of these events, recreates a Parisian soundscape filled with both jubilant singing and the terrifying sounds of war. As she details her anxiety, mental torture, and grief during the long blockade, the freezing winter, and the omnipresent bombardment by German shells, Bernhardt's chronicle emphasizes her personal anguish and the collective trauma of Parisians. While musicologists such as Delphine Mordey and Jess Tyre have published important work

on Parisian musical performances of this period, I offer a new, sonic reading of the siege of Paris and the Commune which parses the rich interconnections between sound, urban space, trauma, and memory. Drawing upon memoirs, siege journals, press coverage, and archival materials, I analyse these nineteenth-century cataclysms via sound studies, cultural memory and geography, and trauma studies. I build upon J. Martin Daughtry's analysis of the sonic experience of warfare as both knowledge and a source of trauma. Andreas Huyssen and other scholars have studied traumatic urban scars as commemorative sites in postmodern cities—the Franco-Prussian war forged similarly fraught Parisian places such as the *mur des Fédérés* and the ruins of the Tuileries. Drawing upon Jeffrey C. Alexander's work on 'cultural trauma,' I consider connections between trauma, collective identity, and an urban community. Ultimately, I demonstrate how elements of contemporary theory regarding trauma, war, and memory can productively inform our understanding of earlier conflicts.

Erin Johnson-Williams (Durham University)
'The Concertina's Deadly Work in the Trenches': Musical Metaphors of Trauma in Boer War Concentration Camps'

Under the recurring headline 'the Concertina's Deadly Work in the Trenches', several British newspapers reported in early 1900 that, during the ongoing siege of Mafeking, British army concertina players were capturing enemy soldiers by simply playing strains of the concertina to distract them out of their hiding places. 'One is sorry to learn that the art of music should be pressed into service to lure persons to destruction', a commentator in the *Musical News* noted, but then, it was rationalised, 'all's fair in war'. This hybrid use of the concertina during the Second Boer War was further employed as a metaphor for the decay of the physical body itself: as noted by van Heyningen (2010), food in Boer War concentration camps was so meagre that the meat served to prisoners was once described as coming from a 'carcase [who] looks like a concertina drawn out fully with all the wind knocked out'. Likewise, Krebs (1999) has discussed the presence of the concertina in the trenches as an example of contemporaneous stereotypes about the susceptibility of Boer soldiers to music in relation to perceived notions that they were backwards and easily manipulated. Drawing upon references to music—particularly the ubiquitous, anthropomorphised, instrument of the concertina—in concentration camps during the Second Boer War, this paper will situate the use of British military music at the dawn of the twentieth century within the framework of trauma studies, proposing that the soundscapes of imperial war were implicitly tinged with traces of physical suffering.

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance)
'Unearthly Music', 'Howling Idiots' and 'Orgies of Amusement': Visceral Soundscapes and Shell Shock at Edinburgh's Craiglockhart War Hospital During the First World War

Military hospitals in Britain during the First World War cultivated a variety of activities that promoted healing for soldiers, of which music was central. This music phenomena, soldiers documented in hospital-sponsored magazines, such as *The Hydra* at Craiglockhart, an officers' hospital in Edinburgh that specialized in treatment of shell shock. There, unlike at general hospitals for non-ranking soldiers, music and sound were associated with curative physicality and sensoriality, revealing the aural and tactile to be aligned within the theology of the magazine and trauma therapies prescribed. Music's role in trauma narratives in *The Hydra* reflects the two approaches to shell shock treatment employed at the hospital. First, reviews, often humorously, cast musical entertainments in physical and sensual terms—as 'orgies of amusement' in which 'shell shock' has turned formerly 'howling idiots' into musically 'talented men'. Such depictions point to and sometimes mock the 'ordered, physical activities', 'cure by functioning' promoted by Captain Arthur Brock that was used at Craiglockhart and war hospitals throughout Britain, of which singing and playing were part. Second, 'unearthly music' in accounts of dreams metaphorically propels movement through traumatic experiences to reach peace and healing, reflecting the Freudian psychotherapy used by Dr W. H. R. Rivers exclusively at the hospital for officers. While the two approaches and their use of music is inextricably tied to social class and education, in both, music is therapeutic because it is visceral—its curative properties lie in its ability to ultimately move the body and mind.

Jillian Rogers (University College, Cork)
Ravel's Musical 'Magic Words': Psychic Resonances of Trauma in His Postwar Compositions

Upon hearing Ravel's *Le Tombeau de Couperin* in 1918 Jean Roger-Ducasse was disturbed by the incongruity between each movement's music and its dedication to a fallen soldier. Similarly, historians have noted the 'strangeness' of *Frontispiece* and *La Valse*, which Ravel wrote after his war service and his mother's death in 1917. When taken together, these instances of 'strange' music—written during an especially emotionally trying period of Ravel's life—lead to questions concerning relationships between Ravel's music and traumatic expression. Although Carolyn Abbate and Michael Puri have suggested that these pieces can be understood as expressions of loss, no one has yet attempted to address how they might illuminate Ravel's trauma within the context of conceptions of trauma in interwar France. In this paper, I suggest that Ravel's *Le Tombeau de Couperin*, *Frontispiece*, and *La Valse* are musical performances of his traumatic responses to the war and his mother's death. I place primary and archival sources such as letters and diaries of

Ravel and his peers in dialogue with early twentieth-century French sources in psychology and medicine to determine how Ravel understood trauma. Utilizing Abraham and Torok's theorizations of traumatic grief, I read Ravel's compositions as bearing 'magic words'—indirect articulations of trauma that manifest when individuals cannot openly voice their trauma. By studying these pieces in the context of modernist musical mourning traditions in World War I-era France, I suggest that Ravel's post-war compositions demonstrate his resistance to nationalistic norms requiring the suppression of trauma for the war effort.

Paper session VI: Traumatic narratives

Thursday 12 April, 16.00-18.00

Concert Room, Music Department

Chair: Patrick Zuk

Laura McKenzie (Durham University)

Breaching Limits: Ted Hughes's Oedipus and the Traumatized Mind

Ted Hughes's translation of Seneca's *Oedipus* (1969) is an exercise in the negotiation of limits. A profoundly Hughesian text, it strips back Seneca's rhetoric to expose the 'raw dream' of the Oedipus myth, a process, as Hughes puts it, of 'limiting the language'. Hughes also, however, interpolates several sections of dialogue that *exceed* the limits of Seneca's tragedy and modulate the space between the source text and the poet's own concerns, concerns which can be decisively situated within the context of the First World War and an exploration of the experience of combat trauma. The First World War exerted a profound influence on Hughes. His father William fought at Gallipoli and, returning to England profoundly shell-shocked, ensured that the war and its after-effects became the dominant narrative of his son's formative years. This paper will argue that the key to understanding the contradictory efforts at the heart of Hughes's translation can be found in his preoccupation with these phenomena. Drawing on the work of Helen Slaney (2015) and Lorna Hardwick (2009), Hughes's translation will be analyzed both within the larger discourse of his poems about war and the context of his father's combat trauma, an exposure to which effected a transgenerational, secondary traumatization that Hughes consistently attempted to forge meaning from. Ultimately, the breaching and enforcing of limits in his *Oedipus* will be shown to reflect the blurring of epistemological boundaries that characterizes the traumatized mind. Hughes's translation thus emerges as an evocation and investigation of the traumatized state, and an attempt to discern the 'raw dream' of his psychological inheritance through the tragic framework of Seneca's *Oedipus*.

David King (King's College, London)

Madness and Liminality: Rites of Passage in L'Étranger and Darkness Visible

Drawing on *L'Étranger* and *Darkness Visible*, this paper illustrates that dissimilar presentations of 'madness' may be engaged through the metaphor of 'rites of passage'. A rite of passage functions to translocate its 'passengers' from one 'state' to another, guiding them safely through the stateless, or liminal, space between. The state change may be one of personal or social status, or of a subtler nature, for instance a change from 'sick' to 'healthy'. Exploring the literature on rites of passage, this paper proposes that madness may mimic the ritual process in therapeutic attempt. The liminal state erodes self-identity, throws the passenger into turbulence and absolves them of laws that governed their previous state. During this time, the passenger is structurally unable to participate in ordinary social behaviour. Clear parallels can be drawn, therefore, between liminality and madness. Moreover, both terms are nebulous, covering a wide range of human behaviours. No one definition of liminality or madness can sufficiently cover all the elements of all instances. They are both outside-states, defined not by what they are so much as what they are not. Rites of passage traditionally involve supervision by an authority, such as a priest or judge, but in madness the passengers voyage alone, and become lost in the liminal. This model highlights mental illness as a symptom of a social issue, since the appropriation or invention of an unstable ritual process to meet the demands of unprocessed emotion occurs in the absence of socially-approved ritual opportunities. Paraphrasing Douglas, this paper suggests that the mad are people out of place.

Beata Gubacsi (University of Liverpool)

Hero Quest and Agency: Trauma, Psychoanalysis and Postmodern Narrative Techniques in Hellblade: Senua's Sacrifice

In my paper, I wish to explore the narrative of *Hellblade: Senua's Sacrifice*, suggesting that the postmodern narrative techniques that the game features such as multiple narrative voices, fragmented story-telling, and palimpsest and are instrumental in modelling the narrative trajectory of trauma and the problematic self and other dichotomy feeding into the question of agency. The question I am seeking to explore is how much agency the protagonist or the player have when defined by the dynamics of a hero quest, supported by narrative tools to enhance uncertainty all embedded into the framework of trauma. *Hellblade: Senua's Sacrifice*, a video game released in 2017, encouraged widespread discussions of mental health as its main ambition was to portray the symptoms of psychosis. The game is set in Orkney, a land scorched by Vikings, and deeply engaged with pagan spirituality. Senua submerges in the Nordic underworld to reclaim his murdered lover's soul. Throughout her hero quest, she is led and followed by the voices she has been hearing from her childhood. As she descends to the land of the dead, she faces the

collective trauma of Viking invasion and the personal trauma of the loss of her lover and mother, murdered by his father. The wounds inflicted on her psyche manifest themselves in the form of the spreading rot on her arm, and monstrous, hellish creatures she has to fight. While the underlying quest narrative and the game mechanics require a linear movement in space and time, the cutscenes before or after 'boss fights' enable Senua and the player to face past and forgotten traumas. The two 'bosses' she has to fight are intertwined with her past, an abusive father and the murder of her mother, and her present, Hela, the goddess of death, who prevents her quest in being successful. Her struggle with the Father and the departure and return to the ultimate Mother, Hela, can be interpreted in terms of psychoanalysis, emphasizing the trauma of abjection, and the realisation of the fragmented nature of self inherently incorporating otherness.

David Fuller and Corinne Saunders (Durham University)
Dancing Trauma: Kenneth Macmillan's Anastasia

This paper focuses on Kenneth Macmillan's one-act ballet *Anastasia*, choreographed for Deutsche Oper Ballet in 1967. *Anastasia* takes as its subject Anna Anderson, the American woman who was persuaded to believe herself and was believed by many to be the youngest daughter of Tsar Nicholas II, the Archduchess Anastasia, who had survived the murder of the Romanov family in 1918. For the final full ballet (Royal Ballet, 1971) Macmillan added two preceding acts using music of Tchaikovsky, depicting Anastasia's youth and coming of age, and evoking the world of the Imperial Court through classical ballet choreography, by contrast to the German expressionism of Act III. The original version leaves the truth of Anna Anderson's identity ambiguous. The treatment of her personal trauma within a mental hospital, visited by memories and characters from her past, is interwoven with the larger cultural narrative of trauma of the Russian Revolution, explicitly evoked by Macmillan's use of projections from the documentary film *From Czar to Stalin* (dir. Raphael Nussbaum, 1962), one of his sources for the ballet. A parallel trauma narrative is suggested by the score for the ballet, which uses a specially composed electronic score followed by the Sixth Symphony of Bohuslav Martinů, written after the composer had suffered a fall resulting in brain damage: in the symphony he attempted to reconstruct memories of his own past and identity, including by quoting from his opera *Julietta*, with its traumatised central character Michel. The paper explores the imaginative and aesthetic potential of dance to convey through movement, narrative and music the experience of mental trauma, identity breakdown, memory reconstruction and invented memory, the attribution of identity by others, and the interweaving of individual and cultural trauma.

Paper session VII: Trauma and the quest for meaning

Friday 13 April, 09.00-11.00

Lecture Room, Music Department

Chair: Séamas de Barra

Molly Ryan (Bowling Green State University, Ohio)

Spiritual Healing from the 1527 Sack of Rome: The Role of Biblical Narrative in Music

Following the 1527 Sack of Rome, efforts to repair and rebuild the community presented a major challenge for the papal court, tasked with the city's recovery. In descriptions of the event, chroniclers acknowledged both the incomprehensibility of the violence committed by the occupying imperial forces, and also the disaster's prophetic function as divine punishment of the ruling elite's corruption. These reactions ascribed meaning to the turmoil and also helped initiate responses of mourning and spiritual atonement to obtain healing. In my paper, I consider how musical and devotional practices aided efforts to understand and recover from the Sack. My analysis focuses principally on two polyphonic motet settings of *In die tribulationis* written by the composers Jacquet of Mantua and Jhan of Ferrara. The text is a composite of Psalm 76 and Matthew 24, and it ties together two important biblical narratives that gave meaning and directed responses to suffering in sixteenth-century society: the soul afflicted, calling for divine help, and apocalyptic explanations of disaster. Drawing from theories of cultural trauma and studies of disaster in the early modern period, I explore how performance of the motet enables participants to represent and cope with their emotions through scriptural narrative.

Rasa Baločkaitė (Vytautas Magnus University, Kaunas)

Religious Visions as Response to Trauma: Marian Apparitions in Soviet Lithuania

My current research project explores religious visions as a reaction to traumatizing experiences under Soviet rule. Lithuania is a country with a Catholic majority, a strong cult of Virgin Mary, and a history of purported Marian apparitions from the sixteenth century. By the early twentieth century, apparitions literally disappeared, but revived again under Soviet rule: nineteen apparitions were recorded in the fifty years between 1940 and 1990—the same number as during the preceding five centuries. My explanation is that religious visions served as a method of coping with the traumas of totalitarianism. As Hannah Arendt noted, totalitarianism requires people to live according to fictional ideological rules as though they were real: people have to deny their negative feelings or painful experiences and live according to the role models prescribed for them. In such a society, traumatizing experiences (divorce, death, loneliness, illness, suicidal thoughts) are silenced and repressed in order to preserve the ideological and symbolical order. Religious visions served as a method of coping with difficult realities and as a re-

sponse to troubles that could not be discussed under a totalitarian regime. It was a means to deal with traumas, a way of escaping from totalitarian oppression into the symbolic realm beyond direct political control, a strategy to achieve a level of intimacy in an alienated society (although not with humans, but with divine powers), and a low-profile expression of resistance to Soviet rule. Those who experienced visions were typically people with a difficult life history. They were subjected to persecution and repressions by local authorities, but simultaneously received a lot of support from the community. Typically, the stronger the repression by the state, the stronger the support and institutionalization of the legend. Community members projected their own traumas, disappointments and expectations onto the 'apparition', and participated actively in the construction and dissemination of the legend. This way, the articulation of trauma through quasi-religious experience went from an individual to a collective level. My research is based on two case studies—Keturnaujiena (1969) and Skiemonys (1962). It will illuminate both individual life histories and communal interpretations of the purported apparitions.

Diana Jeater (University of Liverpool)
Trauma, Spirituality and Meaning: Ngozi Spirits in Zimbabwe

Informal trauma healing initiatives based on spirit beliefs are found worldwide. In Zimbabwean Shona traditions, there is belief in a type of spirit called *ngozi*, which impels perpetrators to reconcile with and compensate victims' families. In the 1980s, *ngozi* spirit beliefs were widely understood as an effective indigenous way of treating PTSD. This paper explores why trauma professionals are nonetheless wary of bringing them into group healing projects today. Community reconciliation and trauma healing are much-needed in contemporary Zimbabwe, as in many other parts of the world. Internal war and massacres in the 1970s and 1980s; chaotic land redistribution, urban clearances, and political violence since 2000; and tensions generated by gender inequalities and economic crisis, have all left legacies of bitterness, fear, and trauma. Grassroots responses to this trauma, rooted in *ngozi* rituals, have been largely hidden from view, overshadowed by top-down restorative justice programmes. Distinct and separate from *ngozi* rituals, there are vibrant grassroots programmes for trauma healing and reconciliation that are affordable and designed to be culturally familiar and appropriate for participants. However, these programmes encounter persistent undercurrents of witchcraft accusation and *ngozi*-based demands for compensation for past wrongs. Such undercurrents may fester in communities and undermine trauma healing, if they are not acknowledged and appropriately addressed. But the ubiquity of spirit beliefs in grassroots understanding of trauma healing also arouses community tensions between Christians and traditionalists. This paper demonstrates how an understanding of the history of spirit healing helps such projects to address these ongoing tensions around indigenous practices of trauma healing.

Melissa Gardiner (University of Durham)
Negotiating Cultural Trauma: The Assembly in Homer's Odyssey

Researchers in classics have struggled to understand how to interpret the assembly scenes depicted in Homer's *Odyssey*. Some commentators (Morris, 1986; Crielaard, 1995) read the assembly as a reflection of contemporary political institutions among the consciously archaising elements of epic, and much has been said, albeit unsatisfactorily, about its role as a precursor of Athenian democratic institutions (Heubeck et al., 1988). Other commentators elect to pass over these scenes with only brief comments on the ways in which Telemachus' youth prevents him from participating in discussion (see Heath, 2001). At present, the debate lacks an effective way to speak about the assembly's role in shaping collective identity. In this paper, I demonstrate how Alexander et al.'s (2004) cultural trauma concept can bridge this gap, interpreting discussions in the Ithacan assemblies after the massacre of the suitors as attempts to evaluate the event's impact on Ithacan identity. Specifically, I look at how cultural values influence narratives about the massacre. I explore the role of individual traumatic responses in assigning a collective traumatic status to the event and consider how the Ithacans' ability to reach a narrative consensus affects their ability to respond to the massacre with action. Finally, I turn to the gods, looking at how they resolve suffering by imposing incontestable narratives on mortals. By applying the conceptual framework of cultural trauma to these episodes, I demonstrate how in future current trauma models can be productively utilized with non-Western texts or texts created before the concept of trauma was formed.

Paper session VIII: Collective trauma in the German-speaking world

Friday 13 April, 09.00-11.00
Concert Room, Music Department
Chair: David Fuller

Martha Sprigge (University of California, Santa Barbara)
Musical Ruins in Wartime Germany

On her return to Germany after World War II, Hannah Arendt remarked on the popularity of postcards showing buildings destroyed in the Air War. Arendt was distressed by this fascination with the physical damage of the war, which she felt prevented German citizens from confronting the moral consequences of the Third Reich and the nation's culpability in the Holocaust. German Studies scholars have recently revisited this early postwar fascination with ruins, suggesting that this collective amnesia is symptomatic of a traumatized populous. Indeed, E. Ann Kaplan and Jill Bennett have described trauma as a 'visual experience,' which resonates with the ruin gazing that distressed Arendt. Many composers participated in this preoccupation with Germany's visual archive of destruction. In doing so, they used music to navigate through ongoing and prolonged experiences of wartime trauma, which contrasts with con-

structions of trauma as a belated experience. To complicate Arendt's condemnation of ruin-gazing, I focus on works by exiles: Paul Dessau's and Hanns Eisler's settings of Bertolt Brecht's *Kriegsfibel*. Brecht's original text is a series of over eighty photographs he cut out of newspapers and set with four-line epigrams during the war. It was a work that Dessau and Eisler used repeatedly to engage with the wartime years. These 'photograms' were anchors during a period of intense displacement, and a means to work through the lingering effects of the war after returning to East Germany. Such examples demonstrate how music engages with models of trauma that foreground vision and narrative, while also enhancing our vocabularies for discussing responses to traumatic experiences.

Joris de Henau (independent scholar)
Memories of Displacement in Egon Wellesz's Four Songs of Return, Op. 85

In October 1961, Egon Wellesz, the exiled Austrian composer and musicologist, completed his *Four Songs of Return, Op. 85*, for soprano and ensemble, on poems by Elizabeth Mackenzie. Together with his song cycles *On Time, Op. 63* (1950) and *Lieder aus Wien, Op. 82* (1959), they form part of Wellesz's post-war compositional output and reflect on the themes of personal trauma, displacement and memory. In particular, I study how Wellesz, forced from his native Vienna in 1938 and interrupting his compositional practice until the end of the war, worked through these experiences. I argue that Mackenzie's texts connect their (shared) Oxford 'present' with a Viennese 'past' no longer deemed accessible. Methodologically, I draw on the work of Walter Benjamin and Henri Bergson, as well as evolving elements of Keith Ansell-Pearson's recent work on the status of memory (as distinct from perception) in Bergson's *Matter and Memory*. Following Benjamin's work of the illumination of past experience (which refers to Bergson), I argue that they can be arrested in what Benjamin termed 'dialectical images' as a form of 'objective recollection'. In this sense, Wellesz's work may reveal a past (Vienna) - not as a place that is irredeemably lost, but one 'that must grow again' (Mackenzie). A reading of Mackenzie's texts in light of these conceptualisations can further illuminate how Wellesz connected his physical displacement with a mental image of the past where 'night [could] restore the web that died by day'.

Jessica Grimmer (University of Michigan)
'But I have no recollection...': Trauma and Memory in Arnold Schoenberg's A Survivor from Warsaw

In 1947, Arnold Schoenberg composed *A Survivor from Warsaw*, a cantata scored for narrator, men's chorus, and small orchestra. He wrote to musicologist, conductor, and fellow Austrian Kurt List of the cantata, 'It means at first a warning to all the Jews, never to forget what has been done to us...' Schoenberg, a Lutheran since 1898, returned to his person-

al interpretation of Judaism as the Nazi threat emerged and anti-Semitism flourished in Vienna. He emigrated to safety in America in 1933, after being stripped of his teaching post and his music labeled degenerate. In this postwar work, Schoenberg retroactively addresses the Holocaust from a Jewish survivor's point of view, writing the text himself based on survivor reports, and purposefully targeting an American audience in English. Schoenberg's titular survivor relives a memory from the Warsaw ghetto, but warped by trauma, the memory fails to complete and turns back on itself several times. His twelve-tone compositional system mirrors the inability of the text to follow through by using the technique of hexachordal combinatoriality, featuring repetition of the same pitch class set. Applying psychological research on memory, trauma, suppression, and intensification related to victims of post-traumatic stress disorder (PTSD) and acute stress disorder (ASD), the paper proposes a new analysis and framework for the cantata that respects the textual, musical, and psychological structure. In doing so, it highlights the trauma experienced by European Jewry during the Holocaust, and Schoenberg's attempt to make these traumas real for the American population.

Torbjørn Ottersen (Van Leer Jerusalem Institute, Israel)
Requiem for a Dead City: Rudolf Mauersberger's Dresdner Requiem and the Promise of Salvation

Unleashing 'the hell of Sodom and Gomorrah' (Hauptmann, 1945), the Allied bombing attacks on Dresden in February 1945 left widespread death and destruction in their wake. My paper examines a musical work that has been a near-continuous presence in the city's commemoration of the attack since 1948: Rudolf Mauersberger's *Dresdner Requiem*, performed annually until 1971, and frequently thereafter (most recently in 2015). Mauersberger used the scaffolding of the Catholic Requiem Mass to create a highly specific work, which, through extensive Biblical centos of Mauersberger's creation, offers a detailed vision of the destruction of Dresden and its aftermath. Sprigge (2013) argues that the Requiem functioned as a 'performing cure'—a space akin to that of a talking cure, in which Dresdners could work through their trauma. A close reading of the work in light of the theological mood that gripped German churches towards the end of the war (Süss, 2014) and local postwar discussions, however, reveals that it responds not only to the bombing, but also to the question of German guilt, and that the primary solace it offers is spiritual. Utilising a tripartite division of the performing forces, Mauersberger contrasts earthly destruction, religious despair, and divine judgment with divine promises, staging a movement from the destruction of an earthly Jerusalem to the soul's reception in the heavenly Jerusalem, depicted in line with traditional German Protestant descriptions of heavenly music (Varwig, 2011). Whatever the members of the congregation may have experienced and done, the promise of salvation remains open to them.

Paper session IX: Traumas of exile

Friday 13 April, 11.30-12.30

Lecture Room, Music Department

Chair: Nicolae Gheorghită

Emily Abrams Ansari (University of Western Ontario)

Music, Memory and Trauma in El Salvador's Civil War Refugee Camps (1979-1992)

Folk music fulfilled numerous functions for Salvadoran refugees living in Honduran refugee camps during their nation's civil war (1979-92). Many peasant farmers, or *campesinos*, had endured terrible trauma, witnessing brutal massacres of family and community members by the Salvadoran army. Predominantly illiterate, these men and women used music as a way to document their trauma for themselves and others in exile, composing folk songs that described these killings, their lost loved ones, and their lost nation. The surviving songs, which I am archiving for the first time, can tell us much about how music serves both to represent suffering and enable individual and community healing. I here examine the Salvadorans' musical articulations of civil war trauma through the story of refugee musician, Norberto Amayo. Using excerpts from a documentary about Amayo made by our research team, I demonstrate how this songwriter used his music to advance the rebels' cause through vivid lyrics, while also providing cognitive space for refugees in exile to 'perform' the effects of trauma (Cizmic, 2007), as they began to process their wartime experiences. My presentation also describes the innovative anti-colonial, multidisciplinary oral history of the Salvadoran refugees to which my study contributes; a collaboration between scholars from humanities disciplines and psychiatry and community leaders in El Salvador. We recognize the complexities of documenting an oral history of untreated, traumatized communities. Music is one of several mechanisms we are employing to ensure our historical memory work can be a leverage point for collective community healing.

Elena Dubinets (Seattle Symphony)

Trauma of Emigration in the Music of Soviet Diasporic Composers

Russia lost dozens of important composers as a result of massive emigration in the twentieth century. Many of these artists continued to write music in their new residencies abroad. Emigration, and especially the leave-taking without the possibility of return which happened during the Soviet period, can trigger cumulative traumas with lasting effects. In their musical testimonies, émigré composers often interpret memories of their personal migratory traumas such as the loss of their native country, loss of their relatives and friends, and the shock of having to restart all aspects of life in their new countries. Music can capture the psychological condition of a traumatised mind not only by infusing emotional content into melodic and harmonic fabrics, but also through such formal devices as fragmentation and cyclical repetition of the material that reflect anxiety, disorientation of memory, and lack of safety. Can

music express traumatic pain in such a way that its listeners would respond empathetically? While exact meaning and content cannot be transmitted through music due to the nature of the art form, emotional communication can be direct and strong. If a composition is identified through either its title or program notes as a reflection on migratory trauma, listeners will often be able to reconstruct its emotional context and relate to it. This presentation discusses works written either in anticipation, during, or in response to migratory trauma by several composers from the former USSR, including Giya Kancheli, Alexander Rabinovitch-Barakovsky and Victor Suslin.

Paper session X: Musical representations of traumatic experience

Friday 13 April, 11.30-13.00

Concert Room, Music Department

Chair: Olga Manulkina

Harry White (University College, Dublin)

The Musical Rhetoric of Suffering: Trauma in Handel and Bach

Although psychological trauma is (almost by definition) a modern medical construct, there are good grounds for exploring the manifestation of this trauma in music long before the condition itself was formally represented in medical discourse. Eighteenth-century music affords evidence of trauma as a preoccupation, notably in the English oratorios of George Frideric Handel (1685-1759), in which concepts of musical emotion are enlarged to accommodate what David Hunter has described as the 'pain-wracked self' as dramatic subject. Handel's Italian operas (which chronologically precede his English oratorios) articulate an essentially public register of emotional currency, in which bravura displays of vocal and instrumental writing uphold emotions such as 'grief', 'revenge', 'anger', 'pride', and so on. By contrast, his English oratorios promote more private (and less formal) modes of expression in which sharply profiled psychological states, including trauma, are very differently represented. In this paper, Handel's representation of private trauma in the biblical tragedies *Samson* (1743) and *Jephtha* (1752) is explored in the context of the composer's increasing tendency to distinguish between public and private modes of utterance in his late oratorios. George Steiner's arresting distinction in *The Death of Tragedy* between the formal condition of English epic poetry before 1789 and the growth of 'private' registers of poetic feeling and subject-matter thereafter is anticipated by a similar contrast already present in Handel's dramatic oratorios. A musical distinction between 'public' and 'private' representations of emotion in Handel can throw his representation of trauma into sharper relief.

James Strowman (Durham University)

Breaking the silence: Representing trauma in Henri Dutilleux's The Shadows of Time

Numerous studies have dwelt upon the conceptual use of memory in Henri Dutilleux's compositions, although the reason why this became so central to the composer's creative practice has largely been passed over in silence. The composer's recollections of his wartime experiences can help elucidate this issue. Dutilleux, as an active member of the clandestine French Resistance group the *Front national des musiciens*, had published and performed under the Occupation works inspired by the theme of resistance, including *La geôle* for voice and orchestra based on a poem by the poet and Resistance member Jean Cassou. Always reticent about his role in the French Resistance, Dutilleux consistently downplayed his wartime activities as mere 'symbolic resistance'. It was not until 1997 that he engaged more directly with his experiences of the war in *The Shadows of Time*, which is haunted by the sung refrain: 'Why Us, Why the Stars?' This paper will address the musical and programmatic features of this composition that allude to the composer's traumatic wartime memories and which enshroud his work in mystery and ambiguity.

Patrick Zuk (Durham University)

Atonality as Metaphor

Literary critics and art historians have illuminated the important role played by personal and collective traumas in the formation of modernist sensibilities. Scholars such as Cathy Caruth and Roger Luckhurst have explored artistic modernism's wide-ranging engagement with experiences of catastrophic injury, loss, and upheaval, showing how the styles and formal features of modernist artworks reflect attempts to assimilate the psychologically inassimilable and attest, in Lyotard's apt phrase, 'to the aporia of art and to its pain' in the face of unimaginable suffering. Although trauma's significance as a catalyst for modernist musical creativity has long been remarked (notably by Adorno), attempts to undertake similar work in the field of musicology have only begun to gather momentum more recently. My current research project, funded by the Wellcome Trust, considers the extent to which trauma is equally pertinent to exploring developments in twentieth-century music, such as the atonal and serial idioms that grew out of Austro-German Expressionism. I suggest that the musical imagery evolved by Schoenberg and Berg, amongst others, can be understood as symbolic analogues to phenomena characteristic of post-traumatic mentation—most importantly, on account of the abandonment of tonality and the eschewal of harmonic resolution.

Paper session XI: Confronting traumatic pasts

Friday 13 April, 16.00-18.00

Concert Room, Music Department

Chair: Erin Johnson-Williams

Jason Bate (University of Exeter)

Photograph Relations: Facial Difference and Family Histories of Social Reintegration in Post-First World War Britain

This paper examines how the representation of facially injured soldiers in photograph albums held in medical archives and private family collections invite us to re-imagine the social-political implications of disfigurement in post-war Britain. The paper contributes to what Patricia Clough (2007) describes as ‘the affective turn’ by focusing on the questions of what disfigurement is and how it is experienced. Photographs are key sites to think about the experience of disfigurement and reflect on the lasting effects that veterans’ injuries might have had on their lives because they allow us to penetrate the embodied encounters and social impairments that such conditions inflicted on veterans’ bodies and the personal struggles to reintegrate into society. By engaging with the specific challenges facial difference posed for men returning to the home and workplace, in maintaining self-esteem, building self-confidence and coping effectively with intrusive (and perhaps negative) reactions of others, and the psychological and emotional processes involved in adjusting to disfigurement, this paper seeks to improve our understanding of its impact on individuals, and the sense of burden felt by families and local communities towards providing support and care for ex-soldiers after the war. It interrogates the social anxieties and difficult questions concerning the futures of these men that Britain had to address in the post-war era. In doing so, these insights enhance understanding of the broad social consequences of disfigurement and its impact on cultural memory.

Deana Heath (University of Liverpool)

Colonialism, Unworlding and Trauma: Reflections from Post-colonial Delhi

The postcolonial theorist Gayatri Spivak has described the effects of colonialism on the colonised as a process of ‘worlding’ which subjects the colonised to multifarious forms of violence, both physical and psychological, and shapes their subjectivities through obliging them to recognize the mastery of the colonisers, and to see themselves as ‘other’. Such processes inevitably, therefore, also unleashed processes of unworlding for the colonised, which led them, as Frantz Fanon has argued, is to turn inwards and engage in acts of what he terms ‘collective auto-destruction’ that mutilated the domestic sphere in order to re-invent and transform and the bodies of those within it. Such reworlding violence served, for Fanon, to restore both masculinity and self-respect. This paper aims to explore how, or if indeed it is possible, to study the

traumatic effects of both the unworlding nature of colonial violence and the various forms of reworlding violence that it unleashes. Focusing on what became known, in 2006, as the ‘Nithari killings’, which involved the murders of at least 16 children of poor migrant labourers, this paper will interrogate whether we can assess both the murders themselves, and the response of the parents to these murders, through the lens of the emergent field of post-colonial trauma studies—and the possibilities and pitfalls of doing so.

Orkideh Behrouzan (School of Oriental and African Studies, University of London)

Ruptures and Generational Memory in Iran: The Children of the 1980s Remember

Generations of war children continue to remember, process, and work through cultural changes that quietly inscribe past war experiences in their experiences of the self and the world around them. This paper examines one such cultural shift, namely the medicalization of the memories of the 1980-88 Iran-Iraq War among a self-identified ‘1980s generation’ in Iran. It will examine their works of art, literature, and other cultural productions, online and offline, which serve as affective sites for the reconstruction of memories of the 1980-83 Cultural Revolution and the Iran-Iraq War. They refer to their experiences as *toroma*, a Persian term hardly translatable to the individual, singular, and universal concept of trauma in western scholarship. Based on intimate ethnography and discourse analysis, I formulate the concept of ‘rupture’ as an alternative term for these generational, collective, and politically informed iterations of memory. I argue that individuals’ PTSD-like symptoms or alleged *depreshen* or *toroma* turn the seemingly desocializing act of medicalization on its head; such clinical renditions become a cultural resource for young Iranians in order to resocialize the otherwise muted and censored discourse of the Iran-Iraq War in the sanitized language of biomedicine. The concept of rupture also shows how generations are made, negotiated, and self-identified by young Iranians, not temporally, but around the high stakes of *how*, and *what*, they remember.

Anna Papaeti (Panteion University, Athens)

Music, Torture, Trauma: Music in Detention in Cold-War Greece

The paper explores the ways in which music has been intrinsically linked with methods of terror in cold-war Greece. It examines how regimes were in line with international practices of torture and repression to which music and sound were integral, focusing on two different notions of so-called ‘brainwashing’. One refers to the cutting-edge combination of torture techniques that emerged in the early 1960s internationally, drawing on psychological research and evading legal definitions of torture. The other refers to so-called re-education encountered in intern-

ment and indoctrination camps of the twentieth century; apart from brutal torture, it also included a multifaceted use of music. Two examples are examined: first, the torture ritual at the special Interrogation Unit of Greek Military Police (EAT/ESA) during the Junta; and second, the prison camps at the island of Makronissos during the civil war and post-civil war period. Working through new interviews with torture survivors, the paper explores how music can in some cases have a more lasting effect than torture methods focusing on physical pain. It also considers the status of memory lapses and contradictions often encountered in survivor testimony. Taking into account the psychic structures of acute trauma and its manifestations in language, these moments are keys to the coded messages they carry and are indicative of the tension between historical fact and psychoanalytic listening.

Paper session XII: Memorialising trauma

Friday 13 April, 16.00-18.00

Lecture Room, Music Department

Chair: Harry White

Heather Sparling (Cape Breton University, Nova Scotia)

Moving Memories: Disaster Songs as Intangible Commemorations of Death

Many practices commemorating traumatic death are rooted in place, including state-sanctioned practices (statues and memorials); organized religion (cemeteries and gravesites); and vernacular expressions (roadside crosses and shrines). Disaster songs are also connected to place, arising from events having occurred in particular locales and enshrining those places in their lyrics. However, as intangible culture, music has the ability to move beyond the site of tragedy depicted. In this paper, I will analyze Atlantic Canadian disaster songs as vernacular commemorations of death, situating them in relation to other types of informal death commemorations in order to explore commonalities and differences. There is a significant body of scholarship pertaining to tangible and official or formal responses to death, such as war memorials (e.g., Carchidi, 2010; Dimitrova, 2005; Grant, 2011) and gravesites (e.g., Huggins, 2012; Mallios and Caterino, 2011), as well as to tangible vernacular responses, including photography (e.g., Burns, 1990; Kirshenblatt-Gimblett, 2003), grassroots 'shrines' (Margry and Sánchez Carretero, 2011) and roadside crosses (e.g., Clark and Franzmann, 2006; Everett, 2002; Kennerly, 2002). A more limited scholarship pertains to less tangible aspects of death and disaster commemoration (de Vries and Rutherford, 2004; Ellis, 1991; Oring, 1987), including the scholarship of disaster songs (e.g., Rosenberg, 2000; Fraser, 2012). These studies provide a backdrop for querying the differences between song and other memorializing practices. How, for example, do disaster songs commemorate people and events? Who makes them and why? Compared to other memorializing practices, how do disaster songs respond to larger social pressures affecting commemorative death practices?

Brandi Neil (Coastal Carolina University, South Carolina)
Get in Formation: Musico-visual Responses by Popular Music Artists after the Death of Trayvon Martin

After Trayvon Martin's death and the advent of Black Lives Matter acts of police (or police proxies) violence saturates the 24-hour news cycle. The continual thrust of information via television and social media controls the attention of the US population after each occurrence. There is usually a backlash and aversion that happens with each act, due to the barrage of information. However, US residents of color are uniquely affected by the ubiquitous images of violence by authority figures upon their communities. Minorities in the US cannot choose to turn away from the violence and their ensuing grief in the interests of their own self-preservation. It could happen to any of us. Black Americans, particularly, have expressed emotional and mental distress; both by the deaths of black Americans and the compounded trauma brought on by the perception of the denial of justice with the common exoneration of law enforcement. Popular music artists have long been a part of the conversation on police violence; however, there is a renewed engagement in the discourse in communities of color since 2013. Musical commentary and reactions have been especially vivid in live performances in large-scale venues such as the MTV Video Music Awards, and the National (American) Football League's championship games. In some cases, artists giving musical responses to police violence are expected and eases the distress within these communities. Yet there are 'surprising' engagement by some artists, which are no less effective in combating the anxiety brought on by the deaths of innocent people of color by law enforcement. This paper examines the musico-visual and theatrical responses by popular music artists to acts of police violence after the death of Trayvon Martin, and how these responses resonate within those communities.

Anne Hudson Jones (Institute for the Medical Humanities, University of Texas Medical Branch)
After the Storm: Houston Grand Opera's Response to Collective Trauma from Hurricanes

Under the name HGOco (with 'co' standing for *company*, *community*, and *collaboration*), the Houston Grand Opera (HGO) has commissioned and/or produced over the past few years a series of chamber operas that respond to collective traumas caused by events such as hurricanes and war. In the aftermath of Hurricane Ike, which inundated Galveston Island in 2008 and shut down the educational, medical, and research missions of the University of Texas Medical Branch for the first time ever, HGOco commissioned a chamber opera titled *After the Storm*, which was produced and performed in both Galveston and Houston in May 2016. Responding most directly to the devastation caused by Hurricane Ike in 2008, the story was limned over the devastation of Gal-

veston's 1900 Storm, which still holds the record for the most deadly natural disaster in the United States. Using archival historical research about the 1900 Storm interwoven with excerpts of interviews with survivors of Hurricane Ike, librettist Stephanie Fleischmann and composer David Hanlon rose to 'the challenge of honoring all these voices, of incorporating them into a living narrative, one that truly sings.' The responses of their audiences, to which I can personally attest, confirmed their hopes that the conjoined power of the stories with music would not only commemorate the suffering people endured during the storms but also bring survivors together to share their stories of remembrance, resilience and hope for the future. *After the Storm* demonstrated the way such operas can foster healing in communities after collective trauma.

Séamas de Barra (Cork School of Music, Cork)
Trauma and Memory in Irish History

In recent decades, historians have increasingly invoked notions of 'collective trauma' and 'cultural trauma' in relation to communities and societies that have suffered catastrophic events—especially genocide, ethnic cleansing, and violent suppression of their identity and traditional ways of life. These notions are highly germane to the study of Irish history and culture, given the country's turbulent colonial past, but their relevance to the Irish context has yet to be explored in systematic fashion. Indeed, recent discourse on Irish history and culture, whether scholarly or more popular in nature, often tends to minimise the traumatic aspects of our past, demonstrating a failure to grasp how their effects are still felt and continue to shape present-day envisionings of Irish identity. In this paper, I will consider some striking manifestations of this tendency—including the enduring hostility towards the Irish language in Ireland, and the equivocations notable in revisionist historians' accounts of traumatic episodes in Irish history such as the potato famines of the 1840s. I suggest that trauma studies might help to illuminate the ambivalent responses of Irish people to their history and offer fresh insights into the painful rifts in the Irish psyche.

Paper session XIII: Women's experience of trauma

Saturday 14 April, 09.30-11.00

Concert Room, Music Department

Chair: Corinne Saunders

Eunice Ngongkum (University of Yaoundé I, Cameroon)

Women, War and Trauma: Reading Chimamanda Ngozi Adichie's Half of a Yellow Sun and Akachi Adimora-Ezeigbo's Roses and Bullets

Africa's turbulent history has given rise to a unique genre of war literature written from different war and conflict sites on the continent. From diverse ideological and aesthetic postures, African writers have

chronicled the war experience laying bare the atrocities and outcomes of violence and conflict on the continent and its people. Critics have however noted a dearth in scholarly engagement with African women writers on the subject (see Machiko, 2008, Uwakweh, 2017). In a framework of postcolonial African literature's engagement with trauma, this paper employs tenets of postcolonial and trauma theory to explore the different ways in which the Nigerian Civil War of 1967-1970 intersects the cultural imaginary of the country's women writers. It textually reads Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) and Akachi Adimora-Ezeigbo's *Roses and Bullets* (2011) as crucial sites for a gendered inquiry into the traumas of war and violence with special focus on the woman. It seeks to show how the traumatic effects of this conflict on the woman's and society's wellbeing are informed by the intersections of gender and patriarchy, playing out in such spaces as rape and violence. It equally aims at showing how both texts, written from a postmemory (Adichie) and witness (Adimora-Ezeigbo) framework give one a diversity of the female traumatic perspective in African literature. Working within the specific socio-cultural parameters informing both texts, I delineate the obvious mechanisms of victimization and resentment typical of traumatized consciousnesses while foregrounding female agency at the personal and collective levels.

Molly Doran (Indiana University, Bloomington)
Women's Trauma in Gounod's Faust: Nineteenth-Century Contexts and Twenty-First-Century Performance

Marguerite of Charles Gounod's *Faust* (1859) experiences multiple traumas throughout the course of the opera. Faust, who hides his true, advanced age through black magic, victimizes the naïve Marguerite, ultimately impregnating and abandoning her. The 'unseemly' result of Marguerite's premarital sex leads to her ostracization. She witnesses the death of her only immediate family member, her brother, who loses a sword fight with Faust. With his dying breath, Marguerite's brother blames his sister for his fate and publicly condemns her to hell. Abandoned and broken, Marguerite murders her infant child, an act central to the opera's drama but not typically included in the onstage action. In the opera's final moments, an imprisoned and traumatized Marguerite finds salvation by rejecting Faust and turning to God prior to her execution. While Gounod's opera aestheticizes and idealizes Marguerite's suffering and trauma, her pregnancy, ostracization, insanity, and infanticide represent very real experiences faced by women in nineteenth-century France. Jean-Martin Charcot publicly theatricalized women's trauma at the Salpêtrière, and the medicalization of women's health issues, including post-partum depression, contributed to a significant increase in the number of women committed to French asylums in the later part of the century. By contextualizing within medical culture Marguerite and her traumatic experiences and by investigating recent stagings of the opera that problematize Gounod's idealized portrayal of women's trauma, I hope to demonstrate that trauma studies can be ap-

plied to areas of artistic representation that extend beyond the twentieth and twenty-first centuries.

Nathan Fleshner (University of Tennessee)

Feel the Word: Tori Amos, 'Icicle', and Religious Trauma Syndrome

Tori Amos grew up surrounded by religious propriety and the doctrine of pre-marital sexual abstinence. She has discussed traumatic experiences resulting from the psychological conflicts that these principles created in her development. Amos often uses music as a therapeutic medium for addressing traumatic experiences. For example, her well-known song, 'Me and a gun', is a haunting, acapella description of a rape early in her career and the thoughts that ran through her mind during that trauma. 'Icicle' recounts a particular traumatic experience associated with sexuality and religion. Indeed, Amos's music often addresses sexuality and religion and the adverse psychological results often associated with their intertwinement. This paper explores the idea of Religious Trauma Syndrome addressed by Marlene Winell and other psychologists, many of whom see it as a subspecies of PTSD. It then recounts Amos' perspectives on her religious background, drawing from interviews and other songs such as 'Crucify', 'god,' and 'Abnormally Attracted to Sin'. It focuses on the song 'Icicle' from *Under the Pink* (1994), in which Amos describes a traumatic religious and sexual experience from her childhood. It examines ways in which the hymn, 'O, For a Thousand Tongues to Sing', is both musically and textually deconstructed in 'Icicle', eventually dissolving into the haunting, circularity of the song's primary riff. In doing so, the song creates musical and lyrical representations of religious ideology, the emotional trauma caused by such ideologies, and the therapeutic process on the path to recovery from that experience.

Paper session XIV: Theoretical and methodological issues

Saturday 14 April, 09.30-11.00

PG20, Pemberton Building, Palace Green

Chair: Patricia Waugh

David Griffiths (University of Surrey)

Hypospadias, Trauma, and The Queer Timing of Surgery

Hypospadias is a medical term used when the urethra exits the penis not at the tip, but on the underside—close to the tip, further along the shaft, on the scrotum or towards the perineum. It is thought to affect roughly 1 in 250 individuals assigned male at birth. Surgical intervention is routine for this variation (1000s every year on the NHS), and takes place generally before the age of 18 months, despite the fact that it is often not medically necessary and mainly cosmetic. Central to arguments for surgery are issues of timing—the surgery should be done before the infant is aware, thus reducing imagined future trauma. Howev-

er, arguments against this practice suggest that non-essential surgeries should be postponed to a later time when the individual can be involved in the decision. Learning at a later date that your bodily integrity was compromised without your consent can itself cause trauma. However, if scholars are right that intersex surgeries are traumatic *by design* (Morland, 2011), then how does this change concepts of time, temporality, gender, and sexuality in these surgeries? In recent years issues of time and temporality have been forefront in queer theorising about sex, gender, and sexuality. In this paper I will explore how a queer temporality framework might help think hypospadias surgeries—and infant genital surgeries in general—in terms of trauma, rights and bodily integrity.

Theodor Stone (University of Amsterdam)
Towards an Epistemically Just Account of Trauma

Trauma maintains an exceptionally powerful but often misunderstood position within our society. Because of this, it carries with it a number of unanswered ethical and epistemological questions, many of which revolve around the concept of judicial distribution. I will begin this paper by examining the underlying principles and concerns that contribute towards current society's response to trauma, including the cultural relation between cause and treatment, and how areas are generated that could give rise to the miscarriage of justice due to common misunderstandings of the nature of trauma. This paper will then address the instability of our current epistemology of trauma, and how it creates troublesome conditions for both testimonial and hermeneutical injustice (Fricker, 2007), due to the implicitly resistant nature that our current society holds against trauma, and its relation to personal experience, one that, as Nguyen (2011) explores, could be re-traumatising to those subjects who are already traumatised. From this, I will argue that we must promote a new account of these proceedings, one that involves the consideration of trauma as harm on both a physical and epistemic level, whilst also acknowledging the hermeneutical damage that society can inflict on those suffering from trauma, due to the current lack of available epistemic tools needed to fully comprehend and treat it. I will thus conclude that, because of these numerous problems, further work on the importance of trauma and its emotional comprehension (Zemblyas, 2008) is needed in order to properly understand and treat its full, often unacknowledged, effects.

Peter Leese (University of Copenhagen) and Jason Crouthamel (Grand Valley State University)
Historical Trauma Studies: Methodologies and Public Engagement

This presentation reflects on our work as organizers of a network of trauma specialists and as editors of two recent collections of essays on the history of trauma in the twentieth century: *Psychological Trauma*

and the Legacies of the First World War and Traumatic Memories of the Second World War and After (both Palgrave Macmillan, 2016). We will discuss the methodological origins and issues raised while working with the various authors within these two collections and consider some of the new directions in which we believe the field of historical trauma studies should move. Because the traumatic effects of mass violence in the twentieth century have been substantially underestimated, we argue that subjective, individual conceptions of trauma still need to be explored by historians. In order to uncover more complex and subjective narrative of trauma, historians need to develop new methods for examining not only survivors' ego documents, but also visual media (art and film), literature, and oral testimonies. Building on this, we plan to focus on two areas where historians of trauma can innovate and expand the field: 1) we want to discuss the ways and extent to which humanities scholars can engage with scholars across different disciplines, for example by cross-cultural historical comparisons between Europe and Asia; 2) we want to consider how public outreach and education might be built into research projects, for example by working with artists and museum exhibitions.

Paper session XV: Music and trauma in Eastern Europe

Saturday 14 April, 09.30-11.00

Lecture Room, Music Department

Chair: Adám Ignacz

Florinela Popa (National University of Music and New Europe College, Bucharest)

Music, Poetry and Political Persecution: Wolf von Aichelburg

The poet, essayist, translator, and composer Wolf von Aichelburg (1918-1994), who was of German descent, faced serious difficulties in Romania's post-1945 totalitarian world. Because he had worked as a translator in the Ministry of Propaganda during the Second World War, when Romania was an ally of Nazi Germany, Aichelburg became a target after the establishment of the Communist regime in Romania. His attempt at fleeing the country in 1948 resulted in a conviction of three years of imprisonment (1949-1951) and four years of house arrest in a village in Moldavia (1952-1956). He was again imprisoned in 1959-1962 because of the so-called 'Trial of the German writers': his literary work, which was considered 'reactionary', included an unpublished poem, *Die rote Lüge* (The Red Lie). Following his imprisonment, he served two more years of house arrest, until 1964, the year of the general amnesty. He was subsequently harassed by the Securitate for his alleged homosexuality, which

was illegal in Romania, during the Communist period. After numerous attempts, he eventually managed to attain the passport needed for his emigration in 1980 with foreign assistance. This paper proposes to place Aichelburg's musical endeavors—both as a composer and as a musicologist—within the context of his biography. Although he is almost unknown today in Romania, his work—which was awarded the Stamitz Prize in 1976 (the *Johann-Wenzel-Stamitz-Preis*, East Germany's award for music)—constituted Aichelburg's main method of escape and enabled him to attain a kind of freedom which was otherwise impossible to imagine in words.

Nicholas Reyland (Royal Northern College of Music, Manchester)
'This song of sorrow will never sleep'? Trauma, National Identity, and Critique in the Music of Witold Lutosławski

Many musical narratives by Polish modernist Witold Lutosławski can be interpreted as representations, and even enactments, of traumatic actings-out and workings-through. His life (1913-94) wove contrapuntally through the turbulence of Poland's twentieth century. Multiple potentially traumatic events scarred his life, including his politically active father's execution, the destruction of his family home, being taken prisoner of war, fleeing for his life from Warsaw's destruction, and various incidents under Stalinism—to name just a few. Unsurprisingly, his music is often expressive of violence, terror, anger, and lament, and this paper examines ways in which the critical-theoretical bricolage of cultural trauma studies enables trauma readings of his pieces. As such, Lutosławski's music might seem like yet another contribution to what poet Czesław Miłosz called Poland's 'collective psychosis'—the manner in which Polish culture can often seem fixated on acting out representations of trauma as part of a perpetual transmission of the country's traumatic past, and with it—as recent work by cultural historians such as Joanna Nizyńska has identified—a dangerously limited and self-limiting narrative of national identity. Using music analysis and trauma theory, this paper will ask whether Lutosławski's traumatic narratives are better understood as contributions to Polish intellectual and artistic critiques of unreflective traumatic transmission (not least via other examples of modernist music)—as cultural texts presenting a transformative working through of trauma and mourning.

Ivana Medić (Institute of Musicology, Serbian Academy of Sciences and Arts)
Death, Trauma and Opera: Alfred Schnittke's Operatic 'Trilogy' from the 1990s

Although predominantly known as a composer of instrumental (symphonic, concertant and chamber) music, Alfred Schnittke (1934-1998) wrote no fewer than three operas in quick succession during the final decade of his life: *Zhizn' s idiotom* (Life with an Idiot, 1991), *Gesu-*

aldo (1994) and *Historia von D. Johann Fausten* (The Tale of Dr Johann Faust, 1994). His intensive work on these operas, which were left in different stages of completion, coincided with several traumatic events in his life. While these operas are, on the surface level, quite diverse, in all of them Schnittke deals (either directly or metaphorically) with the traumas of the decades of the communist rule, the downfall of the Soviet empire, and his subsequent emigration, but also with his own battle with a progressively debilitating terminal illness. He suffered a series of five strokes between 1985 and 1998, experiencing clinical death three times. Each stroke left him more and more disabled and impaired his ability to work. The traumatic political circumstances of Schnittke's life intertwined with his medical history, thus affecting his operatic output on several levels. I aim to show how in these operas, which are quite brutal and deal with the topics of murder, torture, dehumanisation, and repentance (or the lack of it), Schnittke performed something akin to musical exorcism and confronted his demons.

Paper session XVI: Soviet and post-Soviet experiences of trauma

Saturday 14 April, 11.30-13.00

Lecture Room, Music Department

Chair: Marianna Taymanova

Inna Klause (independent scholar)

Humour in the poems and songs of GULAG prisoners as a response to psychological trauma

Approximately 20 million people of different nationalities were detained in the Soviet GULAG, over a million of whom did not return alive. The psyches of the GULAG inmates were traumatised by the experiences of arrest, trial, torture, monstrously harsh sentences, and the lengthy transit to the camps—yet they not only managed to continue to exist, but to withstand external circumstances and survive until they were released to embark on a 'new' life after the GULAG. Amongst the things that helped them were good luck, support from fellow prisoners, religion, being able to pursue their previous profession or undertake lighter duties, love, art, but also—humour, which manifested itself in various genres of camp folklore and features in captives' reminiscences. In this presentation, I will discuss examples of this phenomenon in the songs and poems of political prisoners—not the creativity that was officially sanctioned by the cultural and educative activities undertaken in the camps, but an unofficial kind transmitted by oral tradition: *chastushki*, new texts to previously existing songs, and original songs and poems. My presentation will be illustrated with examples created by inmates at various stages of imprisonment from different camps and at different periods, drawing on interviews with former prisoners and published and unpublished reminiscences.

Marina Raku (State Institute for Arts Studies, Moscow)
Soviet Musical Art as Anaesthetic

The topic of my paper is the shaping of the 'new emotional culture' in Russian music of the first half of the twentieth century. Its appearance was inspired by the age of the Revolution, Stalin's repressions, and the ordeals of the Second World War. The Soviet cultural project of the 1920s focused on the problem of human beings' re-education and, as Trotsky had put it, on forming a creature of 'higher socio-biological type, even of a superman' later also called a 'heroic human'. In this project, music was regarded as an important political instrument. However, this initial project underwent a serious metamorphosis as early as the mid-1930s. The 'mass song' that defined the musical image of the 1930s and 1940s and the 'song opera' that became dominant in music theatre presented a portrait of a 'lyrical' Soviet being, in contrast to the image of the human being fashioned for the revolutionary Utopia of the 1920s. I argue that this portrait was formed under pressure from mass audiences that bypassed ideological demands and associated itself with this image. I explore the intensification of the abovementioned 'lyricisation' of musical discourse during the Great Terror and again during the Second World War, and its compensatory psychological function.

Dina Khapaeva (Georgia Institute of Technology, Atlanta)
Is the Concept of Cultural Trauma Applicable to Putin's Russia?

My presentation addresses the concept of trauma and its applicability to the post-Soviet political and cultural context. I will trace how this concept, which is successfully applied to the victims of genocide in the Holocaust studies, has been transferred to post-Soviet studies. I will consider various political and cultural events since Putin's rise to power in order to demonstrate the existence of a consensus between the majority of the population and Putin's memory politics in establishing a particular memory regime, which I call 'the triumphant memory of the perpetrators'. This demonstration will allow me to question to what extent the concept of trauma may adequately reflect the situation of a society where it is not the memory of the victims of the state terror, but that of their perpetrators, which has triumphed over the past 17 years.

Paper session XVII: Terrorism and trauma
Saturday 14 April, 11.30-13.00
Concert Room, Music Department
Chair: Mikhail Epstein

Eric Zuhmboshi (University of Yaoundé I, Cameroon)
Postcolonial Narratives, State Terrorism, and Trauma: A Reading of Helon Habila's Waiting for an Angel and John Nkemngong Nkengasong's Across the Mongolo

The relationship between the state and its citizens is one that Jean Jacques Rousseau calls ‘a social contract’. Consequently, the state has the bounden duty to protect its citizens and guide them in their aspirations and ambitions. In fact, any state that does not perform this duty is guilty of violating the fundamental rights of its citizens—an act which contravenes international law. This, however, is not the case in most postcolonial societies where the postcolonial state is seen as an aggressive apparatus against the wellbeing of its citizens. Put differently most postcolonial citizens, especially in Africa, see the state as a liability and not an asset to their development. Since literature, as a semiotic resource, is grounded in its socio-political context, this attitude of the state has been insightfully articulated and criticized in the works of many postcolonial writers such as Chinua Achebe, Wole Soyinka, Mongo Beti, Salmon Rushdie, and V.S. Naipaul. Drawing inspiration from Helon Habila’s *Waiting for an Angel* and John Nkemngong Nkengasong’s *Across the Mongolo*, this paper shows the relationship between state terrorism and the traumatic conditions of the citizens as reflected in the narratives. Informed by the theoretical models of postcolonial theory and psychoanalysis, this paper defends the premise that the postcolonial subjects/characters, in the novels under study, are traumatized and depressed because of their continuous victimization by the state. Due to this state-imposed terror and hardship, the citizens are forced to indulge in activities such as political radicalism, migration and violence thereby giving way to anarchy.

Luis Velasco-Pufleau (University of Fribourg)

The Aural Memory of Trauma: Listening to Survivors’ Audionarratives of the Paris Bataclan Terrorist Attack

In the aftermath of the Paris Bataclan terrorist attack, sounds were part of the survivors’ perception and sensorial memory, structuring space and time. Sound and music triggered emotion-associated episodic memories of the event, taking part in the resilience process or reinforcing the trauma. This paper explores how sounds carried information and structured the memory of the survivors and members of the law enforcement forces who intervened during the Bataclan terrorist attack. It analyses how, for both these groups of people, certain sounds have organised the chronological order of the event, constituting points of reference in multiple, traumatic, and sometimes contradictory stories. In fact, their recollections and narratives of the attack are marked by the sounds they listened to, decoded, and interpreted. The stories of their lives after the attack are filled by the sounds that take them back inside the Bataclan. The theoretical framework mobilises and develops the concepts of ‘listening attitude’ (Michel Chion) and ‘zone of audition’ (Martin Daughtry). This paper is based on ethnographic research, which consists of 12 semi-structured and open-ended interviews conducted in France from April 2016 to March 2017 with Bataclan survivors. The hypothesis explored argues that audio-narratives can allow the people involved to construct a narrative memory of the attack, structuring

into a coherent whole their partial memories associated with the trauma or the shared experience. Overall, this paper provides new perspectives in understanding trauma caused by terrorist violence through the exploration of sound, music, and aural memory in the life of survivors of a terrorist attack.

Stephanie Arel (National September 11 Memorial & Museum, New York)
Investigating Trauma: Descending into the 9/11 Memorial and Museum to Discover Resilience

The metaphor of descent provides an entranceway for analysis of the dynamics in trauma related to its effects and its impact on memory. From the myths of Persephone and Inanna to the downward journey in Dante's *Inferno*, descending aligned with trauma and traumatic memory simultaneously indicates the reality of pain, the struggle for signification or meaning making, and the possibility for resilience. Interpreting trauma as a descent with potential for spiritual emergence (Wirtz), the paper explores two aspects of the National September 11 Memorial and Museum, unique because it is located within and surrounded by remnants of the original World Trade Center site. Two aspects of the museum will be investigated 1) the architectural structure—upon entrance, the visitor descends seven stories down into the museum; and 2) the slurry wall—a retaining wall originally built to hold back the Hudson River, located underground in Foundation Hall, a room of massive scale with ceilings ranging from 40 to 60 feet. Resting within what engineers call 'the Bathtub', (the portion of the site that covers a four-city block by two-city block area some 200 feet/70 meters), the slurry wall signifies what I call the 'vulnerable underbelly' of the museum. While the attacks of 9/11 did not destroy the wall, it cracked. Debris at ground zero supported it, inhibiting recovery work until the wall was fortified. Remaining resilient as a barrier to the Hudson preventing flooding of the site and downtown Manhattan, the wall serves as a steadfast symbol of fragility and indomitability. Connecting the story of the wall upon descent into the museum to the experience of trauma reveals how a structure that remains at the depths reflects both the pain of trauma and the possibility of resilience.

Paper session XVIII: Arts-based therapies

Saturday 14 April, 11.30-13.00

PG20, Pemberton Building, Palace Green

Chair: Angela Woods

Mary Coaten (Durham University)

Dance Movement Psychotherapy in Acute Adult Psychiatry: A Mixed-Methods Study

My doctoral research project is an empirical mixed methods study of group dance movement psychotherapy (DMP) in two acute adult mental health inpatient settings over a ten-week period. It explores the therapeutic mechanisms of DMP through a study of the qualitative dynamics and symbolic/metaphoric aspects of movement during the group DMP process. People's experience of psychosis is poorly understood and there is 'vigorous debate about whether it is meaningful or useful to think of these experiences as symptoms of mental illness.' (Cooke, 2014). These are common experiences that can often be a reaction to trauma. When people are experiencing severe mental distress they often report disorders of embodiment (Stanghellini et al, 2016). Stanghellini argues that the body can be perceived as 'de-animated', meaning a person experiences 'living at a distance from themselves', where other people's bodies are also experienced as lifeless too. The body subsequently becomes a de-temporalised one, with the possibility for spontaneous movement diminished. Symbol and metaphor are of importance in the dance movement psychotherapeutic process. Movement metaphor can be seen as a form of nonverbal communication providing valuable insights into an individual's patterns of behaviour, beliefs and relationships. Examples of movement metaphor are 'jumping out of one's skin', 'falling apart', 'holding yourself together'. According to Koch (2011), it is often through movement that, 'the un-speakable or the not-yet-to-be-verbalized becomes denser, expresses itself in nonverbal symbols and metaphors and searches to break through to the verbal.'

Rosalind Austen (Durham University)
Creative Practices for Mediating Relationships with Distressing Voices

Dutch social psychiatrist Marius Romme and researcher Sandra Escher argue that the experience of hearing voices can metaphorically refer to traumatic experiences, such as sexual abuse, physical abuse or being bullied (Romme, 2009, p. 64). However, voices can also take the place of emotions: voice-hearers can be hearing voices 'when it would be natural to feel emotion, but the person is not able to do so' (Escher, 2009, p. 56). In this scenario, the emotions are rooted in traumatic events that are so overwhelming for the voice-hearer that they are put 'out of consciousness' (Romme, 2009, p. 70). One significant feature of emotions is that they are spatialised, as they constitute relations (external and internal) between the one experiencing them and what surrounds her. In this paper, I aim to explore creative practices that seem to be associated with wellbeing in terms of how they allow participants to renegotiate relationships with their voices. An activity such as painting or writing a poem may elicit a strong affective reaction, such as elation or distress. For example, Janet, in the process of drawing, recognised that the controlling voice had forced her to write that her mother was 'lovely', when her mother had in fact been dominant throughout her childhood. I will analyse how voice-hearers construe the relationship between emotions, their voices and trauma when undertaking different activities; and in doing so I will extend our understanding of how voice-hearers themselves might actively change or manipulate their relationship with their distressing voice/s.

Joanne Limburg (De Montfort University)

'To give some form to agony': Creative Writing and the Literary Mode of Healing after Trauma

As creative writing practitioners and teachers, we often find ourselves addressing traumatic experience, whether in our own writing or that of our students. Although creative writing is not a therapeutic discipline as such, theorists such as Celia Hunt, Suzette Henke, Shoshana Felman and Meg Jensen have argued that writers can deploy its techniques as a means of post-traumatic self-repair. Felman suggests that the 'legal mode' of repair offered by courts, inquiries and tribunals, is based on the assumption that literal truth is recoverable, and so demands a kind of absolute closure that cannot be achieved. She identifies an alternative 'literary mode', which offers a more flexible paradigm of healing, and therefore can better accommodate the contradictory, fragmentary nature of traumatic memory. Using my own memoir and PhD project, *Small Pieces*, as an example, this paper will explore the ways in which literary form and technique might allow a writer to approach the task of re-constructing herself, her family narrative and her relationships, following a traumatic loss. I suggest that the discipline of creative writing, while distinct from therapy, can offer insights which could be useful to mental health practitioners who work with survivors of trauma.

Report on Durham Centre for Medical Humanities research project
Hearing the Voice
Saturday 14 April, 16.15-17.15
Concert Room, Music Department
Chair: Ursula Wirtz

Participants: Guy Dodgson, Charles Fernyhough, John Foxwell, Corinne Saunders, Pat Waugh, Angela Woods (Centre for Medical Humanities, Durham University)

Hearing the Voice is a large interdisciplinary study of voice-hearing led by researchers at Durham University and funded by the Wellcome Trust. Our international research team includes academics from anthropology, cognitive neuroscience, history, linguistics, literary studies, medical humanities, philosophy, psychology and theology. We also work closely with clinicians, voice-hearers and other experts by experience.

In addition to shedding light on the relations between hearing voices and everyday processes of sensory perception, memory, language and creativity, we are exploring why it is that some voices (and not others) are experienced as distressing, how they can change across the life course, and the ways in which voices can act as important social, cultural and political forces.

So far there have been two distinct phases of our research. The first phase of our project, which ran from 2012 to 2015, was funded by a Strategic Award from the Wellcome Trust. In addition to exploring the subjective experiences of voice-hearing, we investigated their underlying cognitive and neural mechanisms, and the ways in which hearing voices has been interpreted and represented in different cultural, historical and religious contexts. We are presently funded by a Wellcome Trust Collaborative Award in Humanities and Social Science, which will enable us to continue our research into voice-hearing until 2020. The second phase of our project will extend our initial enquiry into voice-hearing into seven new research domains. In addition to shedding light on the relations between hearing voices and everyday processes of sense perception, memory, language and creativity, we will explore why it is that some voices (and not others) are experienced as distressing, how they can change across the life course, and the ways in which voices can act as important social, cultural and political forces.

Our project will continue to develop new methods for interdisciplinary research into human experience, and transform the way in which voice-hearing is managed, treated and understood through a comprehensive online resource for voice-hearers and mental health professionals, as well as an ambitious arts-led programme of public engagement.

Biographies

Emily Abrams Ansari trained at Durham, Oxford, and Harvard, and is Associate Professor of Music History at the University of Western Ontario in Canada. Her research interests focus on music and politics across the Americas. Her book *The Sound of a Superpower: Musical Americanism and the Cold War* (OUP: in production) considers how the quest to create a uniquely American music was shaped by the Cold War. She is a recipient of the Kurt Weill Prize and the Deems Taylor/Virgil Thomson Award for her article publications. She is currently engaged in a collaborative research project to produce a collective history of music in El Salvador's Civil War refugee camps.

Stephanie N. Arel is an Andrew W. Mellon Fellow at the September 11 Memorial and Museum and a visiting researcher at New York University. She is the author of *Affect Theory, Shame and Christian Formation* (Palgrave Macmillan 2016) and co-editor of *Post-Traumatic Public Theology* (Palgrave Macmillan 2016). Her work revolves around the interplay of psychology and religion to inform an evaluation of trauma and its impact on human dignity. She trained at the National Institute for the Psychotherapies (NIP), New York, NY in trauma modalities for clinical treatment and holds an Integrative Trauma Certificate. She has taught courses on Women, Religion and Violence and assisted courses on Theology and Trauma.

Rosalind Austin gained a first-class honours BA in English Literature from Exeter University, an MA in English from Sussex University, and an MSc in Medical Humanities (Distinction) from King's College London. This led to an interest in researching illness memoirs and she has recently completed her doctorate as a member of Durham University's *Hearing the Voice* project, funded by a Durham Doctoral Studentship. Her thesis, which is entitled 'Voice-hearing and emotion: an empirical study', focusses on voice-hearers' use of creative practices in managing the effects of cultural dislocation as well as the role played by trauma in shaping people's experience of hearing voices.

Rasa Baločkaitė is Associate Professor in Sociology in the Department of Regional Studies, Vytautas Magnus University, Lithuania. She was visiting a Fulbright scholar at the University of California, Berkeley in 2011 and visiting fellow at Potsdam Centre for Contemporary History in 2012 and 2013. Her scholarly interests include Soviet and post-Soviet societies, Soviet colonialism, and societies in transition.

Jason Bate lectures on the histories and theories of photography at the University of Exeter. His core research interests are in photographic history, archival studies, cultural history, visual culture, and the medical humanities. Drawing on interdisciplinary approaches to visual images and material culture, his work engages with debates across a range of disciplines, including photography, history, and social histories of medicine.

Orkideh Behrouzan is a physician, medical anthropologist, and the author of *Prozak Diaries: Psychiatry and Generational Memory in Iran* (Stanford University Press, 2016). She currently leads the collaborative, multi-cited project Beyond 'Trauma': Emergent Agendas for Understanding Mental Health in the Middle East. This interdisciplinary project aims to bring together scholars, artists, practitioners, and policymakers, towards an inclusive approach to psychological wellbeing. It also aims to challenge prevailing assumptions about the notion of mental health as well as the region that we have come to call the Middle East. The initiative underscores the compelling role of diverse cultural practices, historical conditions, moral contexts, and medical pedagogies in shaping the afterlife of social ruptures. In light of today's rapid transformations in the region and the movement of displaced individuals, the project responds to the pressing need for a cultural critique of dominant PTSD-focused paradigms in health practice and policy. For more details, please see: <https://www.soas.ac.uk/staff/staff124570.php>

Erin Brooks is an Assistant Professor of Musicology in the Crane School of Music at the State University of New York-Potsdam. She specializes in musics from France and the United States, focusing on dramatic musics, transnational reception, and interconnections between theatrical media. Other research interests include trauma studies, gender and sexuality, gesture, and video game musics. She holds a PhD in Musicology from Washington University in St Louis, where her dissertation analyzed French actress Sarah Bernhardt's role in *fin-de-siècle* musical culture. She has published on the operas of Saint-Saëns and early film practices; current projects include research on *(La) Tosca*, music and trauma during World War I, and live-synch orchestral concerts.

Mary Coaten is a Dance Movement psychotherapist (currently working with the Adult Psychological Therapies Secondary Mental Health Service and Acute Adult Psychiatry and the South West Yorkshire Partnership NHS Foundation Trust) and a doctoral student at the Centre for Medical Humanities at Durham University. Mary previously studied at the University of Glasgow and has presented work at conferences in the UK, France, Italy, and Spain.

Jason Crouthamel is Professor of History at Grand Valley State University in Michigan. He has published on the history of psychological trauma, memory, and masculinity in Germany during the age of total war. He is the author of *An Intimate History of the Front: Masculinity, Sexuality and German Soldiers in the First World War* (Palgrave Macmillan, 2014) and *The Great War and German Memory: Society, Politics and Psychological Trauma, 1914-1945* (Liverpool University Press, 2009). He is also the co-editor, with Peter Leese, of *Traumatic Memories of World War Two and After* (Palgrave Macmillan, 2016).

Séamas de Barra is a musicologist and composer. His orchestral, chamber, and choral music has been performed and broadcast by leading Irish and international ensembles. He has published numerous essays on Irish music and written entries for second edition of *The New Grove Diction-*

ary of Music and Musicians and the *Encyclopaedia of Music in Ireland*. Together with Patrick Zuk, he co-edited a series of monographs on Irish composers which were issued by Field Day Publishing in conjunction with the Keogh-Naughton Institute for Irish Studies at the University of Notre Dame, and to which he contributed the first volume on Aloys Fleischmann in 2006. A monograph on the composer Ina Boyle, co-authored with Ita Beausang, was published by Cork University Press in 2018, and he is currently completing a study of the Irish symphonist John Kinsella.

Joris de Henau received his PhD from the University of Durham, UK, supported by an AHRC fellowship. He holds a BA and MA from the University of Leuven (Belgium) and an MPhil from the Sorbonne. His thesis is titled 'Towards an Aesthetics of the (in)formel: Time, Space and the Dialectical Image in Varèse, Feldman and Xenakis'. He won an interdisciplinary competition in Vilnius, Lithuania (2013), presented at international conferences in the UK, Greece, Ireland, France, Germany and Belgium and has published articles in international scholarly journals. He is currently preparing a postdoc project on Egon Wellesz's postwar oeuvre. He lives and works in Oxford.

Guy Dodgson is a Consultant Clinical Psychologist, Northumberland Tyne and Wear NHS Foundation Trust, specialising in Early Intervention Psychosis (EIP). He is the Trustwide Lead in EIP, the Regional Clinical Lead in EIP for Cumbria and the North East, Clinical Psychologist in Northumberland EIP, and a Collaborator on the Hearing the Voice project undertaken by members of Durham University's Centre for Medical Humanities.

Maureen Donohue-Smith, PhD, MSN, PMHNP-BC, is currently Associate Professor of Psychiatric Nursing at La Salle University in Philadelphia, Pennsylvania and Professor Emerita from Elmira College in Elmira, New York. In addition to full-time teaching responsibilities, she also maintains a small private practice as a Psychiatric Mental Health Nurse Practitioner. Dr Donohue-Smith earned a PhD in Developmental Psychology at Cornell University, a Master's Degree in Psychiatric Nursing at the University of Colorado, and is a Psychiatric Mental Health Nurse Practitioner. She was also a PhD candidate in English Literature at the University of California, Berkeley. Her research has included the use of memoir in teaching about mental illness, and the representation of mental illness, aging, and child abuse in film and literature. She is a member of the Madness and Literature Network and presented a poster at the First International Humanities Conference at the University of Nottingham.

Molly C. Doran is a PhD candidate in Musicology at Indiana University Bloomington. In her dissertation, she focuses on operatic representations of women's suffering and trauma in late-nineteenth-century French opera. She is particularly interested in how discourses relating to pregnancy and motherhood converge with these representations, including in recent stagings. She has taught a variety of topics at Indiana University, including women and music and nineteenth-century opera, and

currently teaches a class on Beethoven and his cultural resonances at Northeastern University in Boston.

Elena Dubinets is Vice-President of Artistic Planning for the Seattle Symphony and Affiliate Associate Professor at the University of Washington. She has published four books and numerous articles, primarily on contemporary Russian and American music. She was a NEH fellow at America's Russian-Speaking Immigrants & Refugees Summer Institute at Columbia University in New York City in June 2013. Dubinets received MA and PhD degrees from the Moscow State Tchaikovsky Conservatoire in Russia and has lived in the United States since 1996.

Charles Fernyhough is Professor of Psychology at Durham University. His recent research has focussed on the study of psychosis, particularly the phenomenon of voice-hearing (in which individuals hear voices in the absence of any speaker). He has developed a new model of voice-hearing and inner speech, and conducted empirical studies testing aspects of the model in clinical and healthy samples. This work culminated in 2012 with the award of a £1m Wellcome Trust Strategic Award to the interdisciplinary Hearing the Voice project, on which he is Primary Investigator.

Iro Filippaki obtained her PhD in English Literature and Medical Humanities from the University of Glasgow in 2017. Her thesis is titled 'Tropics of Trauma: Affective Representations in War Narratives, 1917-2006'. She has published on Greek communist nostalgia and trauma (2016), transatlantic women's shell-shock (forthcoming), and the Great War in video games (forthcoming). She currently teaches writing at the University of Glasgow.

Nathan Fleshner (PhD, Eastman) is Assistant Professor of Music Theory at the University of Tennessee. His research addresses musical portrayals of mental illness and trauma. He has presented related papers at many conferences including the European Music Analysis Conference (Leuven, Belgium) and the Second International Conference on Music and Consciousness (Oxford). His publications address reflections of the psychoanalytic process in the rap music of Prince Paul, Kendrick Lamar, and Eminem and reflections of trauma and psychopathology in Robert Schumann's *Dichterliebe*. He is currently working on a book that explores portrayals of mental illness and trauma in popular music.

John Foxwell is one of two funded PhD students working on Durham University's interdisciplinary *Hearing the Voice* project and is based in the Department of English Studies. His thesis examines the mimesis of hallucinatory experience in mid-twentieth century fiction, focusing on how the phenomenology of such experience is conveyed through the manipulation of stylistic and narratological conventions.

David Fuller is Emeritus Professor of English at Durham University. He is the author of books on Blake, Joyce, and (with David Brown) literary

treatments of the sacraments, and has written essays on a range of poetry, drama, and novels from Medieval to Modern. His *The Life in the Sonnets*, with a complete recording of the poems, was published in 2011 in the series 'Shakespeare Now!'. His co-edited books include (with Pat Waugh) *The Arts and Sciences of Criticism* (1999) and (with Corinne Saunders and Jane Macnaughton) *The Recovery of Beauty: Arts, Culture, Medicine* (2015). He is currently working on a book on Shakespeare and the Romantics for the series 'Oxford Shakespeare Topics'. He trained as a musicologist and has written on opera and ballet.

Nicolae Gheorghitǎ is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music, Bucharest, as well as a conductor and performer with the Psalmodia Choir of Byzantine music. A graduate of the National University of Bucharest (with a BA in Byzantine Music (1996) and Musicology (1998), an MA (1997), and a PhD (2005)), he pursued postgraduate studies in Athens, with Grēgorios Stathēs and Lykourgos Angelopoulos, and in Thessaloniki, with Antonios Alygizakēs. He has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. He has been a member of the Union of Romanian Composers and Musicologists since 2001. His writings, which include over forty articles and nine books and edited volumes, have been published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK.

Hannah Grayson is post-doctoral Research Fellow at the University of St Andrews on the AHRC-funded project 'Rwandan Stories of Change'. The project examines stories of positive change in post-genocide Rwanda, within a framework of post-traumatic growth. She previously worked as a Teaching Fellow at Durham University, having completed a PhD in francophone postcolonial literature at the University of Warwick.

David Andrew Griffiths is Wellcome Trust University Award Research Fellow at the University of Surrey. His research interests include feminist science and technology studies, and queer theoretical approaches to medicine and the body. Previous work includes a multidisciplinary PhD thesis in critical and cultural theory and science studies at Cardiff University. His current project is a recent and contemporary cultural history of intersex in the UK.

Jessica Grimmer is a PhD candidate in historical musicology at the University of Michigan. Her research focuses on the intersection of music and politics of the twentieth century, particularly under authoritarian regimes. She is writing a dissertation on the provincial conservatoires of France during the Vichy regime and German occupation through archival research and personal accounts. Grimmer has spoken on diverse topics including exoticism in French opera, compositional structure in Mahler's Third Symphony, and on Bourdieu's habitus in recreations of traditional Chinese music. She has published reviews in *Notes* and *Music Research Forum*.

Beata Gubacsi is a third-year PhD candidate at the University of Liverpool. Her project seeks to revisit the humanist notion of authorship in terms of posthumanism through metafictional New Weird texts, focusing on the recurring theme of monstrosity. She has been involved in Bluecoat's science fiction projects as part of her LiNK placement, and co-hosted workshops at the Being Human Festival, Tate Exchange and Nottingham New Art Exchange. She is the current coordinator of the Current Research of Speculative Fiction Conference.

Deana Heath is Senior Lecturer in Indian and Colonial History at the University of Liverpool. Her current research focuses on the ways in which the colonial regime in India employed sovereign power to enhance and maintain its authority, and the ways this intersected with other forms of power (particularly governmentality and biopower), as well as the impact of such forms of violence on Indian bodies and minds. She is currently exploring these interests through an ISRF-funded project (<http://www.isrf.org/about/fellows-and-projects/deana-heath/>) on police torture in colonial India.

Ádám Ignác is a music historian. He received his PhD in 2013 from the Philosophy Doctoral School of Eötvös Loránd University, Budapest. He has published articles in local and international journals and books about early twentieth-century Russian music, Socialist Realism, and popular music in socialist Hungary. Since 2013, Ignác has worked as a research fellow at the Archives for Twentieth- and Twenty-First-Century Hungarian Music, Institute of Musicology, Hungarian Academy of Sciences. Since 2017 he has been editor-in-chief at the Hungarian music publishing house Rózsavölgyi.

Jana Jankuliaková is an independent researcher interested in the late nineteenth- and early twentieth-century art and its links to medical and military history, gender, and body politics within the Germanic and Scandinavian context, as well as in the fields of material culture and museum education. She graduated from the University of Glasgow's Masters programme in Art History and is currently working as a museum educator in Glasgow Museums.

Diana Jeater is Emeritus Professor of African History at UWE, Bristol, and editor of *Journal of African Studies*. She is currently attached to the History Department at University of Liverpool. In *Law, Language & Science* (Greenwood, 2007), she explored how ethnographic (mis) understandings of spirits beliefs in Zimbabwe during the nineteenth century over-rode indigenous understandings. She has taught on health, healing and illness in Africa at Goldsmiths College, London, and is currently working on spirit beliefs with trauma healing organisations in Zimbabwe. In 2016, she co-convened an international day conference in Oxford on Health and Politics in Zimbabwe and the Diasporas.

Erin Johnson-Williams is an Assistant Professor in the Department of Music at Durham University. Her research interests include nineteenth-century British music and visual culture, Empire and education, and the relationship of musical institutions to colonial and imperial cultures. Ongoing research projects will examine how constructions of the Imperial Archive have influenced music historiographies. An upcoming monograph will address structures of class, music and discipline in late-Victorian society, while articles on the history of missionary music as a means of control in nineteenth-century South Africa are currently in progress.

Anne Hudson Jones was amongst the first literary scholars to work in the field of literature and medicine. A founding editor of the journal *Literature and Medicine*, she is a professor and the Harris L. Kempner Chair in the Humanities in Medicine at the Institute for the Medical Humanities, University of Texas Medical Branch at Galveston, Program Director of the only Medical Humanities PhD programme in the USA, and an opera aficionado. Since the devastating medical events in the aftermath of Hurricane Katrina in New Orleans, her teaching and research efforts have focused on narratives of medical catastrophes and collective trauma.

Dina Khapaeva is Professor of Russian at Georgia Institute of Technology, where she has worked since 2012. She received a PhD in Classical Studies from St Petersburg State University, Russia. She studies Russian literature and culture, including the grand literary tradition and Soviet and post-Soviet fiction and film. Her research and teaching interests lie on the intersection of cultural studies, memory studies, medievalism, history of emotions, and death studies. Her most recent book project *The Celebration of Death in Russia and America*, compares the ways of engaging with death and representations of violent death in Russian and American popular culture.

David King is a fourth-year graduate student in Medicine at King's College London. He took a first-class honours undergraduate degree in Medical Anthropology at the University of Kent, and later spent two years as a research associate in Immunology at the National University of Singapore. He is a founding director of the charity Breaking Convention, a director of the Scientific & Medical Network, and co-directs a programme in Drug-Assisted Psychotherapies at the Institute of Psychiatry, Psychology & Neuroscience.

Inna Klause studied music education, musicology and philosophy at the Hanover University of Music and Drama and now works as a playwright and as librarian for the Göttinger Symphonie Orchester. Her publications include the monographs *Das Leben des Komponisten Vladislav A. Zolotarëv* (2005) and *Der Klang des Gulag: Musik und Musiker in den sowjetischen Zwangsarbeitslagern der 1920er- bis 1950er-Jahre* (2014), and numerous articles on music and musicians in the Gulag and on musical life in Magadan. She organised two international congresses on Vladislav Zolotaryov (2007 in Hanover) and composers in the Gulag (2010

in Göttingen). She has received numerous scholarships and was awarded the Georg R. Schroubek Dissertationspreis of Munich University.

Peter Leese is Associate Professor of History at the University of Copenhagen, Denmark. His current research interests include the cultural history of trauma in the twentieth century, and a monograph project titled *Migrant Memory: Life-stories, Investigations, Pictures*. His publications include *Shell Shock: Traumatic Neurosis and the British Soldiers of the First World War* (2002), As well as co-editing *Psychological Trauma and the Legacies of the First World War* with Jason Crouthamel, he is co-leader of the Nordic Trauma Studies Network, which will hold conferences on the history of Nordic, European and worldwide trauma in 2018-19.

Joanne Limburg is a writer and Lecturer in Creative Writing at De Montfort University. Her books include the poetry collections, *Femenismo*, *Paraphernalia* and *The Autistic Alice*, the novel, *A Want of Kindness* and two memoirs, *The Woman Who Thought Too Much* and *Small Pieces: A Book of Lamentations*. *Small Pieces* formed the creative portion of her PhD thesis, 'Identifying and exploring the particular ethical, narrative and aesthetic pressures on the production of life writing by siblings bereaved by suicide'.

Laura McKenzie is an Arts and Humanities Research Council-funded doctoral candidate in Durham University's Department of English Studies. Her thesis focuses on the relationship between traumatic experience and classical translation in the work of Robert Graves and Ted Hughes, looking specifically at how these authors utilised translation as a cathartic vehicle and how this process was inflected by the Gravesian myth of the White Goddess. She is the recipient of several awards and Fellowships, including an AHRC International Placement Scheme Fellowship at the Harry Ransom Center (Austin, TX; Oct-Dec 2014), and the Harvard-Durham Doctoral Student Exchange Award (Spring Semester 2015).

Olga Manulkina is an Associate Professor at the St Petersburg State University (where she is Director of the MA programme in Music Criticism) and at the St Petersburg State Conservatory. She is editor-in-chief of the journal *Opera Musicologica* and Series Editor at the Academic Studies Press. A Fulbright alumna (at the Graduate Center of CUNY), Olga Manulkina has previously been the music critic of the Russian federal newspaper *Kommersant* and *Afisha* magazine. She is the author of the book *From Ives to Adams: American Music of the Twentieth Century* (2010) and of numerous articles on Russian and American music. She has compiled and edited with Pavel Gershenzon *A Century of Le Sacre—A Century of Modernism* (2013) and *New Russian Music Criticism: 1993-2003*, Volume I: *Opera* (2015).

Ivana Medić is a Research Associate with the Institute of Musicology of the Serbian Academy of Sciences and Arts. She is Head of the international project Quantum Music funded by the EACEA programme Cultural Europe and Head of the Belgrade team of the trilateral project City Son-

ic Ecology—Urban Soundscapes of Bern, Ljubljana and Belgrade, funded by the Swiss National Science Foundation (SNSF). Since 2012 she has held a Visiting Fellowship with the Centre for Russian Music, Goldsmiths, University of London. Ivana Medić has enjoyed a varied career as a researcher, lecturer, broadcaster and performer. She has published three books and over 50 articles, and edited three collections of essays. In 2017 she was appointed Editor-in-Chief of the journal *Musicology*.

Michelle Meinhart is a Lecturer in Music at Trinity Laban Conservatoire of Music and Dance in London. In 2016-17, she was a Fulbright fellow in the Department of Music and Centre for Nineteenth-Century Studies at Durham University, and from 2013-17, she was an Assistant Professor of Music at Martin Methodist College in Tennessee. She earned a PhD in musicology from the University of Cincinnati College-Conservatory of Music in 2013 with a dissertation focusing on nineteenth-century British women's life writing, music, and memory. She is currently writing a monograph on music-making in cultures of care-giving on the British home front during the First World War.

Melita Milin is a Senior Fellow of the Institute of Musicology in Belgrade, Serbia. She graduated in musicology from the Faculty of Music in Belgrade and obtained her PhD degree from the Faculty of Philosophy in Ljubljana. Her research focuses on twentieth-century Serbian music in the context of contemporary musical developments in Europe, including the influences of dominant ideologies (national and political) on composers' work. From 2010 to 2017 she led a major project undertaken by the Institute of Musicology, 'Serbian musical identities within local and global frameworks: traditions, changes, challenges'. Melita Milin was one of the founders and editor-in-chief of the international journal *Muzikologija* (2001-2005) and was a member of its editorial staff until 2017. She served as Vice-President of the Serbian Musicological Society (2006-2012) and as Director of the Institute of Musicology from March 2013 to March 2017.

Simon Mills is an ethnomusicologist specialising in Korean music, music's roles in ritual and healing contexts, systems of musical representation (terminology and notation systems), musical analysis (especially of rhythm), performance theory, and musical instruments and their classification. His main area of expertise is Korean shaman music, which he has researched extensively in the field, working with both charismatic and non-charismatic ritualists. His PhD research, based at the School of Oriental and African Studies (University of London), focused on the ritual percussion music of South Korea's East Coast hereditary shamans, and this is also the topic of his book *Healing Rhythms*.

Brandi Neal received her BA in music from the University of South Carolina and later her MA and PhD in historical musicology from the University of Pittsburgh. A lecturer at Coastal Carolina University, her primary research interests are the history and performance of gospel music in the American South; sacred vocal music from the renaissance and baroque eras, with a particular emphasis on the music of Nicolas Gombert;

and the semiotics of sampling within golden-age rap music. She is one of the current editors of the *Musicology Now* blog by the American Musicological Society.

Eunice Nsongkum holds a PhD in African literature from the University of Yaoundé I, Cameroon, where she is presently Associate Professor in the Department of African Literature and Civilizations. Her research interests are in the domains of postcolonial African literatures, diasporic African Literatures, gender studies, theory, and ecoculture. She has published widely on these subjects in national and international peer-reviewed journals. She is author of two monographs *Anglophone Cameroon Poetry in the Environmental Matrix* (2017) and *Dennis Brutus' Poetics of Revolt* (2018 forthcoming). Her creative works include *Manna of a Lifetime* (2007) and *Wen Men Nte* (2012).

Zuhmboshi Eric Nsuh is Senior Lecturer in the Department of African Literature and Civilizations in the University of Yaoundé I, Cameroon. He holds a doctoral degree in African literature. His areas of research interest include postcolonial studies, cultural studies, literary criticism, and political theory. He has published widely on these subjects in national and international journals.

Torbjørn Skinnemoen Ottersen is a postdoctoral research fellow at the Polonsky Academy for Advanced Study at the Van Leer Jerusalem Institute. He completed his PhD in Music at the University of Cambridge in 2015 with a thesis examining the musical commemoration of the Second World War, supervised by Nicholas Cook. Prior to his doctoral studies at Cambridge he studied at the University of Oxford and at Harvard University. Current research projects include a study of documentary opera and *Regietheater* since World War II.

Anna Papaeti holds a PhD in musicology from King's College London. Her research focuses on the critical study of opera and musical theatre, and the ramifications between music, trauma, and violence. Her postdoctoral research was supported by Research Centre for the Humanities (2017), Onassis Foundation (2016), and DAAD (UdK, Berlin, 2010), among others. She also held a Marie Curie Fellowship (University of Göttingen, 2011-2014) on music, manipulation, and terror under the military Junta in Greece (1967-1974). She is currently Marie Curie Fellow at Panteion University, Athens, researching music in detention during the (post) civil-war period in Greece. She co-edited two journal volumes on music, torture, and detention.

Florinela Popa is Associate Professor at the National University of Music Bucharest, where she previously studied music education and musicology. She was postdoctoral research fellow at New Europe College in 2011-2012 and in Musical Institute for Doctoral Advanced Studies at the Na-

tional University of Music Bucharest in 2012-2013. Her publications include the books *Mihail Jora. A European Modern* (Bucharest, 2009), *Sergei Prokofiev* (Bucharest, 2012), and numerous articles in musicological journals. In 2012, she was awarded the Union of the Romanian Composers and Musicologists Prize for historiography.

Luis Velasco-Pufleau is a musicologist and electroacoustic music composer, specialising in the relationship between music and armed conflicts. He is currently a postdoctoral researcher at the University of Fribourg and associate research fellow at the Fondation Maison des sciences de l'homme in Paris (Humanitarian studies platform and research programme *Sortir de la violence*, ANR SoV). After completing his PhD in Music and musicology at Paris-Sorbonne University in 2011, he was a postdoctoral researcher at the École des Hautes Études en Sciences Sociales (EHESS), and University of Salzburg, as well as a Balzan visiting fellow at the University of Oxford. His research focuses on political, historical, and aesthetics issues of music and musical practices, in particular related to conflict and violence. He is co-editor of the journal *Transposition: Music and Social Sciences* and editor of the open access research blog *Music, Sound and Conflict*.

Marina Raku is Senior Researcher at the Department of Music History of the State Institute of Arts Studies in Moscow. She is Editor-in-Chief of the Dmitry Shostakovich *New Collected Works* and of the journal *Iskusstvo muziki: teoriya i istoriya* [The Art of Music: Theory and History]. Her publications include the books *Wagner: Putevoditel'* [A Wagner Companion] (Moscow, 2007), *Muzikal'naya klassika v mifotvorchestve sovetsoy epochi* [Classical Music in the Mythology of the Soviet Age] (Moscow, 2014) and over 100 articles published in scholarly periodicals, volumes of proceedings, and encyclopaedias in Russia, Germany, USA, Great Britain, Italy, and Belgium.

Nicholas Reyland becomes Professor of Music and Head of Undergraduate Programmes at the Royal Northern College of Music in May 2018, having previously worked at Keele University since 2005. His main research areas are Polish music (especially the music of Witold Lutosławski), screen music, narrative, affect, trauma, and—more generally—the theory and analysis of music since 1900. He has published essays in journals including *Music Analysis*, *Music & Letters*, *Twentieth-Century Music*, and *Music, Sound and the Moving Image*. He has co-edited the collections *Music and Narrative since 1900* (Indiana University Press, 2013); *Music, Analysis, and the Body* (forthcoming, Leuven University Press), and *Lutosławski's Worlds* (forthcoming, Boydell). His first monograph (Scarecrow 2013) concerned music and mourning in Krzysztof Kieslowski's *Three Colours* trilogy; his next is on Lutosławski and trauma.

Jillian Rogers is Lecturer in Musicology at University College Cork in Ireland. She has taught at Indiana University and UCLA, where she received her PhD in 2014. Jill's research centres on how people have historically used music to cope with grief and trauma. Her interests in French

modernism, affect and psychoanalytic theory, sound studies, and trauma and performance studies coalesce in her current book project, *Resonant Recoveries: Music and Trauma Between the Wars*—forthcoming from Oxford University Press—in which she examines how interwar French musicians understood music making as a therapeutic bodily practice.

Molly Ryan received her PhD in musicology from Indiana University in 2016. Her research focuses on music, social history, and political disasters in Renaissance Italy, and Catholic spiritual identity and devotion during the religious reform period. Based on material from her dissertation, she is currently examining how musical devotion and manuscript collection played a role in recovering from political crises in Rome and Florence in the early-sixteenth century. She has presented her work at the American Musicological Society's annual meeting, the Medieval-Renaissance Music Conference, and the Renaissance Society of America. She currently teaches music history at Bowling Green State University and Terra Community College in Ohio.

Corinne Saunders is Professor of English and Co-Director of the Centre for Medical Humanities at Durham University. She specialises in medieval literature and the history of ideas, and is Co-Investigator on the Hearing the Voice project and Collaborator on the Life of Breath project, both funded by the Wellcome Trust. Her third monograph, *Magic and the Supernatural in Medieval English Romance*, was published in 2010. Her co-edited books include (with Jane Macnaughton and David Fuller) *The Recovery of Beauty: Arts, Culture, Medicine* (2015) and (with Carolyne Larrington and Frank Brandsma) *Emotions in Medieval Arthurian Literature: Body, Mind, Voice* (2015).

Petra Skeffington holds an Honours Degree in Psychology from the University of Western Australia, a Master of Counselling from Murdoch University, a Master of Psychology (Clinical Psychology) and PhD from Curtin University and a Masters Certificate in Trauma and Recovery from Harvard Medical School. She currently practises as a Clinical Psychologist in Perth and is a Senior Lecturer in the School of Health Professions at Murdoch University. Her research interests include PTSD, resilience, prevention of mental health issues, and creative approaches to healing.

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Theodore Stone is a postgraduate student in the Department of Philosophy at the University of Amsterdam, having previously studied at the University of Exeter. His research interests include epistemic justice, bioethics, artificial ethics, and the philosophy of science. He has previously presented his work at international conferences in the UK, Austria, Finland, Belgium, and Poland.

James Strowman completed a BA (2014) and MA (2015) at Durham (receiving a 'Celebrating Student Achievement Award' for the latter) and is currently reading for a doctoral degree in musicology. His PhD project, which is funded by a studentship awarded by the Arts and Humanities Research Council of Great Britain, examines how the music of Henri Dutilleux (1916-2013) engages with social, cultural, and political concerns in France since 1945 and the composer's preoccupations with French cultural and political resistance.

Marianna Taymanova graduated from Leningrad State University and subsequently taught French in a Leningrad school and technical university. She moved to England in 1990, and between 1992 and 2015 taught Russian language and literature in the School of Modern Languages and Cultures at Durham University. She now lives in Atlanta. She has specialised in translating French fiction into Russian, including works by Gerard de Nerval, Dumas (*père* and *fils*), Guillaume Apollinaire, Paul Valéry, Milan Kundera, Casanova, Jules Verne, Pierre Boule, Georges Simenon, Sébastien Japrisot, David Fankinos, and other classic and modern writers.

Patricia Waugh is Professor in the Department of English Studies at Durham University and Fellow of the British Academy. A Co-Investigator on Durham University's *Hearing the Voice* research project, her research interests include twentieth-century literature, relations between modernism and postmodernism, women's writing and feminist theory, utopianism, literary criticism and theory, and literature, philosophy, medicine, and science. She is currently writing a monograph on Virginia Woolf's Voices, exploring the relations between experiments with voice in Woolf's writing and the novelist's experiences as a voice hearer.

Alan S. Weber, PhD, has taught the Medical Humanities at Weill Cornell Medicine-Qatar for the past twelve years. He has directed a number of narrative medicine and medical humanities projects in Qatar including a

nationally-distributed book of patient education cancer survivor stories for the Qatar Cancer Society, nationally-funded research on Literature and Medicine, five volumes of medical student essay writing, and the first cross-disciplinary Art-Medicine undergraduate course in the Persian Gulf (with Stephen Scott, MD). He has co-directed three ACCME-accredited CME workshops for physicians and nurses on the arts and medicine, including 'Visual Arts and Healing' in 2017.

Harry White is Professor of Music at University College Dublin, a Fellow of the Royal Irish Academy of Music and inaugural President of the Society for Musicology in Ireland. He is General Editor (with Gerard Gillen) of *Irish Musical Studies* (1990-) and General Editor (with Barra Boydell) of *The Encyclopaedia of Music in Ireland* (2013). He has written extensively on the cultural history of music in Ireland and on the relationship between Irish literature and music. His study of the early eighteenth-century European musical imagination, entitled *The Musical Discourse of Servitude*, is forthcoming from Oxford University Press.

Angela Woods is Associate Professor of Medical Humanities and a Co-Director of the *Hearing the Voice* research project at Durham University. Her first book, *The Sublime Object of Psychiatry: Schizophrenia in Clinical and Cultural Theory*, was published in 2011, and her current research interests include the interplay between theoretical and subjective accounts of unusual experience and new modes of 'doing interdisciplinarity', especially within the critical medical humanities.

Bennett Zon is Professor of Music, founder and Director of the Centre for Nineteenth-Century Studies at Durham University and a co-founder and Director of the International Network for Music Theology. He is founder and General Editor of the Cambridge journal, *Nineteenth-Century Music Review* and the Routledge Book series *Music in Nineteenth-Century Britain*. He is also an Editor of the *Yale Journal of Music and Religion*; the Congregational Music Studies book series (Routledge); *Nineteenth-Century Contexts*; and the *Hellenic Journal of Music, Education and Culture*. Zon researches the relationship of music, religion and science in the long nineteenth-century—subjects on which he has published numerous articles and four monographs, most recently *Evolution and Victorian Musical Culture* (Cambridge University Press, 2017).

Patrick Zuk is Associate Professor of Music at the University of Durham and a specialist in Russian music and cultural history. He is co-editor (with Marina Frolova-Walker) of a volume of essays *Russian Music Since 1917: Reappraisal and Rediscovery*, published in 2017 by Oxford University Press in the Proceedings of the British Academy series. He is currently working on a study of the Soviet composer Nikolay Myaskovsky, and in 2016 was awarded funding by the Wellcome Trust for a research project examining the role played by personal and collective traumatic experience in shaping the styles and aesthetic outlooks of musical modernism.

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