

SARAH FUCHS

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EDUCATION

- 2016 PhD in Musicology, Eastman School of Music, University of Rochester.
2010 MM with a Double Major in Musicology/Collaborative Piano, Ball State University.
2007 BM in Piano Performance, *magna cum laude*, Taylor University.

PROFESSIONAL APPOINTMENTS

- 2016-present Assistant Professor of Music History and Cultures, Department of Art and Music Histories, College of Arts and Sciences, Syracuse University.

PUBLICATIONS

Books

Opera on the Line: A Technological History of French Operatic Culture, 1870-1914. In preparation.

Articles and Chapters in Edited Collections

“Animating Antiquity in the *Vision animée*.” Special Issue on “Prima Donnas and Leading Men on the French Stage,” co-edited by Hilary Poriss and Kimberly White. *Cambridge Opera Journal*, forthcoming.

“The Castrato as Creator: Velluti’s Voice in the London Sheet-Music Market.” In *London Voices (1820-1840)*, eds. Roger Parker and Susan Rutherford. Chicago: Chicago University Press, forthcoming.

Book Reviews

Invited review of *Giacomo Puccini and His World*, eds. Arman Schwartz and Emanuele Senici. *Music & Letters* 98, no. 4 (November 2017): 683-85.

Invited review of *Body Knowledge: Performance, Intermediality, and American Entertainment at the Turn of the Twentieth Century*, by Mary Simonson. *Notes: The Quarterly Journal of the Music Library Association* 70, no. 3 (March 2015): 522-25.

AWARDS, GRANTS, AND FELLOWSHIPS

External

- 2018-19 Harvard University, Houghton Library, John M. Ward Fellowship in Dance and Music for the Theatre, \$3500.
2015-16 American Association of University Women, American Dissertation Fellowship, \$20000.
2015 Transnational Opera Studies Conference, Award for Best Paper by a Junior Scholar.

Syracuse University

- 2018-19 Central New York Mellon Humanities Corridor grant to fund working group on “Digital Humanities in Practice.” Co-organizer with Darren Mueller, \$1500.
2018 Writing Across the Curriculum Fellowship, \$3000.
2017-19 Central New York Mellon Humanities Corridor grant to fund working group on “Sound and Media.” Co-organizer with Darren Mueller, \$6500.

University of Rochester

- 2015-16 Elsa T. Johnson Dissertation Fellowship, accepted honorarily.
 2015 Teaching Assistant Prize for Excellence in Teaching.
 2015 Charles Warren Fox Award.
 2014 Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student.
 2014-16 Humanities, Arts, Science, and Technology Alliance and Collaboratory Fellowship.
 2013 Presser Music Award, \$10000.
 2010-15 Graduate Research Fellowship.

Ball State University

- 2011 Distinguished Thesis Award.
 2008-10 Music History Research Fellowship.
 2007-8 Graduate Fellowship.

INVITED TALKS

- “Teaching Singing and Sound Recording in 1902.” Invited presentation at the Music, Science, and Technology in France Symposium. Paris, FR. March 22-23, 2019.
 “Performing Provence: Emma Calvé and the ‘Chanson de Magali’ at the Opéra-Comique, in Arles, and on the Phonograph (1897-1902).” Invited keynote lecture at the Second Transnational Opera Studies Conference. Bern, CH. July 5-7, 2017.
 “The Castrato as Commodity: Velluti’s Voice in the London Sheet-Music Market.” Invited presentation at the “London Voices (1820-1840)” conference co-organized by Roger Parker and Susan Rutherford, as part of the European Research Council research project “Music in London, 1800-1851.” London, UK. September 9-10, 2016.

SELECTED CONFERENCE PRESENTATIONS

- “Léon Melchissédec’s *leçon de chant*.” Third Transnational Opera Studies Conference. Paris, FR. June 27-29, 2019.
 “Recording Pedagogy.” Early Recordings: Past Performing Practices in Contemporary Research Conference. London, UK. June 22, 2019.
 “Emma Calvé’s *campagne de propagande*.” Les femmes créatrices/Creative Women at the End of the First World War: Endings and New Beginnings. Guelph, ON. October 4-6, 2018.
 “‘As Sung by Signor Velluti’: Print Culture and Creative Provenance in Late 1820s London.” Material Cultures of Music Notation Conference. Utrecht, NL. April 20-22, 2018.
 “Screening the Operatic Spectacle: The Marketing and Reception of Gaumont’s Operatic *Phonoscènes*, 1905-6.” National Meeting of the American Musicological Society. Rochester, NY. November 9-12, 2017.
 “Opera between Art and Attraction: Alice Guy’s Operatic *phonoscènes* (1905-6).” National Meeting of the Society for Cinema and Media Studies. Chicago, IL. March 22-26, 2018.
 “Cinematic Dreams, Recorded Fantasies: Technology and Opera in Fin-de-siècle Paris.” Twenty-Second International Conference of Europeanists. Paris, FR. July 8-10, 2015.
 “Mechanical Reproduction and the Modern Prima Donna: Jeanne Hatto’s 1900 Phono-Cinéma-Théâtre Performance.” Transnational Opera Studies Conference. Bologna, IT. July 1-3, 2015.
 “Operatic Artifacts.” Inertia: A Conference on Sound, Media, and the Digital Humanities. Los Angeles, CA. April 30-May 2, 2015.
 “Cultivating the Connoisseur: Technologies of Listening and the Paris Opéra’s Fin-de-siècle Audience.” National Meeting of the American Musicological Society. Milwaukee, WI. November 6-9, 2014.

CAMPUS TALKS

“Writing to Learn Film Music History.” Invited presentation at the Fall 2018 “Writing Across the Curriculum: Developing Strategies to Teach Writing in the Disciplines” workshop. Syracuse University. Syracuse, NY. November 12, 2018.

“Visualizing the ‘Voix naturelle’: A Network Analysis of the Paris Conservatoire’s Vocal Training, 1870-1914.” Issues in Digital Scholarship Forum. Syracuse University. Syracuse, NY. November 15, 2017.

TEACHING EXPERIENCE**Syracuse University**

Sound Culture (Spring 2019)

European and American Music History after 1800 (Spring 2017; Spring 2019)

Film Music (Spring 2017; Spring 2018; Fall 2018)

Debussy and His World (Fall 2018)

Music, Space, and Place: Paris 1900 (Spring 2018)

Operas of Verdi (Fall 2017)

European Music History before 1800 (Fall 2017)

Introduction to Music History (Fall 2016)

Eastman School of Music, University of Rochester

Graduate Music History Review (Fall 2014)

Music Literature I and II (Fall 2014-Spring 2015)

Ball State University

Introduction to Music History (Fall 2008; Spring 2009; Fall 2009; Spring 2010)

RESEARCH SUPERVISION**Graduate-Level**

2017 Caitlan Truelove, “The Evolution of Solo Violin Performers in Film Music History.” Outside Reader.

Undergraduate-Level

2018 Jacob O’Shea, “The Identities of *Otello*: Staging Practices in a Post-Blackface World.” Advisor.

2016 Samantha Skaller, “Aristocratic Abuse in Mozart’s *Le nozze di Figaro* and *Don Giovanni*.” Second Reader.

SERVICE**Discipline**

2015-17 Member of American Musicological Society, Committee on Career-Related Issues.

Syracuse University

2019 Organizer of Second Annual Undergraduate and Graduate Digital Humanities Research Symposium, in collaboration with Casarae Gibson and Darren Mueller.

2018 Organizer of First Annual Undergraduate and Graduate Digital Humanities Research Symposium, in collaboration with Casarare Gibson and Meina Yates-Richard.

2016-present Member of Digital Humanities Working Group.

College of Arts and Sciences

- 2019 Member of 2019-2020 Humanities Center Dissertation Fellows Selection Committee.
2018-19 Member of Humanities Center Advisory Board.
2018-19 Member of Committee for Interdisciplinary Learning Major in Digital Humanities.
2016-17 Departmental Representative to Humanities Council.

Department of Art and Music Histories

- 2017-19 Organizer of Department Colloquium Series.
2016-present Member of Committee for Undergraduate Music History and Cultures Curriculum.

Setnor School of Music, College of Visual and Performing Arts

- 2018 Member of Recital Juries for Alice Pryor, Kyle Seniw, and André Solomon.

MEDIA COVERAGE

Gadoua, Renée K. "Full Stream Ahead: Music Historian Sarah Fuchs Sampson Traces Technology and Access to Opera." *SU News*, May 17, 2017.

http://thecollege.syr.edu/news/2017/Sarah_Fuchs_Sampson_traces_technology.html.

Manley, Amy. "Inaugural Digital Humanities Research Symposium Set for April 24: Student Research within the Digital Space Will Be the Focus of this Campuswide Event." *SU News*, April 19, 2018. <http://thecollege.syr.edu/news/2018/digital-humanities-symposium-2018.html>.

Moritz, Cyndi. "Sarah Fuchs Sampson Wins Fellowship to Research at Harvard's Houghton Library." *SU News*, April 13, 2018. <https://news.syr.edu/blog/2018/04/13/sarah-fuchs-sampson-wins-fellowship-to-research-at-harvards-houghton-library/>

ADDITIONAL TRAINING IN THE DIGITAL HUMANITIES

- 2015 Participated in "Digital Pedagogy Integration in the Curriculum," a one-week course at the Digital Humanities Summer Institute. Victoria, BC.
2014 Participated in "ArcGIS Workshop: Make a Map." University of Rochester Digital Humanities Center. Rochester, NY.

LANGUAGE SKILLS

English: native; French: fluent reading, proficient conversing; Italian: proficient reading, basic conversing; German: basic reading, basic conversing.

PROFESSIONAL MEMBERSHIPS

American Musicological Society
Association for Computers and the Humanities
Francophone Music Criticism Network
North American British Music Studies
Society for Cinema and Media Studies
Society for French Historical Studies