

Blasts' effects ripple through city, soul

7-19-05



AS I WRITE this, a helicopter swings above a neighboring rooftop, hovering close enough to see

the markings on its sides, whipping the air with a sonic thumping that I now associate with what British media call "Bloody Thursday."

Of course, days after July 7, the helicopter belongs to the press, rather than the medics who gluttoned the sky on the day of the bombings. It's eerie that I live almost on top of the site of a massive forensic and recovery operation, where workers battle 140-degree heat, rats and the threat of a tunnel collapse.

Between this vertical experience of helicopters in the air and a train hidden deep underground is a neighborhood rich in diversity.

Just off busy Euston Road are side streets with student halls, council houses, hotels and posh apartments. Local pubs rub shoulders with Indian, Italian, Japanese, Chinese and French eateries. Within walking distance are the British Museum, and Buckingham Palace.

In other words, my neighborhood seeps into those sites and monuments that most tourists have seen.

Similarly, London itself can be seen as linked to the larger world. Because we are related to each other, July 7 has the potential to be a defining moment to London, Britain, Western countries (including America) and the world. But what sort of moment will it be?

The point of terrorism is to terrorize. It's natural that there's

COMMENTARY

PHYLLIS WELLIVER

a sense of shock and worry here, as I feel myself and hear expressed by English friends. Despite concerns, however, we are using public transportation resolutely, if nervously. Commuters are more observant than usual, asking: "Is that your bag? Would you mind putting it on your lap?" As Londoners return to work, most have no choice but to use the Underground, overland trains and buses. But beyond practicalities, using public transportation is also a statement of values.

To some extent, resuming routines is made easier by the national media, which recommends calm and reminds us of the British people's strength. London is, after all, used to dealing with terrorist threats: besides the Blitz of World War II, the city has encountered IRA bombings or threats of attack for more than 100 years.

In line with the messages delivered over the airwaves, older colleagues who lived through the IRA bombings of the 1970s express less shock than people my age and resolutely dig out any glimmer of the positive. Of course the nation grieves, but the proverbial stiff upper lip is still a living part of British character.

Or, put another way, British stoicism is the story told by newspapers, BBC Radio and those who are acquaintances rather than personal friends. The media goes so far as to draw parallels between the

60-year anniversary celebrations of the end of World War II that occurred in London last weekend and today's spirit in the face of Bloody Thursday. Yet this stock attitude sits complexly alongside the more vulnerable expressions between close friends who seek comfort.

Besides articulating annoyance and even anger at the encouraged "stiff upper lip," my friends are aware of the differences between the Blitz and today, not least the fact that the enemy now resides within the country. The bombing has also reminded us how diverse London is, with victims including other nationalities and even those who share the bombers' religion.

It occurs to me that we all have something to learn from the gritty fortitude and irrepressible humanity of Londoners during these stressful times. It's commonplace that a pebble thrown into a pond results in widening ripples.

As we cast our pebbles, it is important that they be activities, energies and emotions that work for peace in local and global communities. These sorts of intentions recognize the real pressures facing us in America, Britain, Spain, Iraq and elsewhere, while also nurturing our individual and collective humanity.

We need to grieve, but it's equally important to savor and celebrate life, not give in to fear.

Phyllis Welliver is an assistant professor of English at Wilkes University. She is completing a book on British literature and music with a grant from the National Endowment for the Humanities.

Area students studying in England not touched by attacks

By Tom Long
Staff Writer

CV 7-8-05

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hand word that Misericordia Assistant Professor Rebecca Steinberger had called home saying she was OK.

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CHRISTINE SEITZINGER
WILKES SPOKESWOMAN
DISCUSSING PHYLLIS
WELIVER

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Weliver, from Wilkes, is living in London just blocks from King's Cross Station, said Wilkes spokeswoman Christine Seitzinger. At least 21 peo-

ple were killed in the attack at King's Cross.

"She's pretty shaken up," Seitzinger said.

Later, as Weliver sat in her London apartment, she listened to explosions, said Seitzinger. The police had controlled detonations of materials they worried could be bombs.

Weliver is in London working on a book on a grant from the National Endowment for the Humanities. Weliver completed both her masters and doctoral degrees in England.

The group from Dallas High School was about 40 miles away from the blast, said Dallas Superintendent Frank Galicki.

The students ventured to London because of a common interest in Shakespeare. The trip is not officially school-sponsored, said Dallas Superintendent Frank Galicki, though Dallas High School teacher Sarah Saylor coordinated it.

Bernard Saylor, Sarah's father, said he first found out about the terrorist attacks when his daughter called.

"Everybody was fine," Bernard Saylor said.

The trip was through EF Tours, a national educational tours company. EF Tours would not comment on the Dallas trip, citing company policy.

Rebecca Steinberger, an assistant professor of English at College of Misericordia, was studying for the summer in London, said Director of Marketing Jim Roberts. Roberts said the college received word Thursday morning that Steinberger was OK.

Roberts said Steinberger was traveling on the outskirts of London when the attacks occurred. She is planning on returning to the city today, Roberts said.

A statement from the U.S. Embassy in London on Thursday morning advised "American citizens to defer all non-essential travel to the London area until further notice."

Dallas High students have eventful last day in London

The teens were preparing to tour sights for the day when they heard about the bombings.

By MARK GUYDISH
mguydish@leader.net

TL 8-05
11-8-05



Weliver

A bit before 9 a.m. Thursday London Time, Sarah Saylor and her entourage of Dallas High School students sauntered down the steps of the Blakemore Hotel,

heading out for their final day of a one-week visit. The large lobby television offered some startling images that stopped them cold. Bombs were going off across town – lots of bombs, in very public

places.

In the United States, the clock hadn't even struck 4 a.m., and most of America,

including the parents of those 29 kids, still slept. That was about to change. Within minutes, Saylor activated a prearranged "phone chain" to let everyone know their children were unscathed.

"We called the first parents on the chain and they called others," the high school English teacher said. The British government had already essentially shut down the cell phone system to guard against using them to trigger more bombs, "so we emailed or called from hotel pay phones us-

ing calling cards."

All week long the students had toured fabled sights such as Westminster and Big Ben, as well as listening to the "Live 8" concert held Saturday in nearby Hyde Park. Thursday was the final day of the trip, and the kids planned to split into three groups heading in different directions. The explosions changed that.

"We just immediately stayed in the ho-

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STUDENTS

Continued from Page 1A

tel," Saylor said Thursday evening as the group gathered for dinner. "They shut down all public transportation." Saylor pointed out that Londoners are heavily dependent on buses and underground trains. "Just three days ago they passed a law charging an 8-pound tax (about \$14) a day to drive in the city," she said, referring to an increase in what London calls the "Congestion tax."

By 10 a.m. London time – 5 in the morning in Luzerne County – Mary Barbara Gilligan received a call directly from her daughter Katie. The 16-year-old Dallas student just wanted her mom to know "everyone was OK."

"Katie is very security conscious," the elder Gilligan noted, "and she said everywhere they go in London there are cameras, ev-

ery few meters." The cameras didn't stop the bombs.

By noon London time – 7 a.m. here – Saylor had sent an e-mail to Dallas Superintendent Frank Galicki, reassuring him that everything was OK.

Both Saylor and Galicki pointed out that the trip was not sponsored by the district. Saylor and four other teachers helped organize it through EF Tours in Boston, with each student responsible for paying his or her own way. A parent of one student came along, so all told, there were six adult chaperones.

Along with Saylor and her 29 students, there were at least two other local people in London Thursday.

College Misericordia spokesman Jim Roberts said that Rebecca Steinberger, an assistant English professor, is in London until July 19. "It's part vacation, part academic tour," Roberts said.

Though he couldn't reach Steinberger directly, Roberts

said he had heard from others that "she's fine, and she was traveling in the outskirts of London" when the explosions occurred.

Wilkes University Assistant Humanities Professor Phyllis Weliver is in England for three months thanks to a National Endowment for the Humanities grant, according to Wilkes spokeswoman Christine Seitzinger. Weliver is finishing a book on British literature and music.

"She said she found out about the bombings when she was walking out to mail a package and was met by a wave of people running frantically, talking on cell phones," Seitzinger said. Weliver has been living about two blocks from King's Cross, one of the sites bombed, and frequently takes the bus route used by one of the buses blown up Thursday.

Though Weliver was interviewed earlier in the day by WNEP-TV, Seitzinger said the college could not contact her after that. Weliver had an appoint-

ment in Nottingham she was determined to keep, and had started walking out of London in hopes of finding a ride.

Saylor and her Dallas crew also had to worry about transportation. They are flying back today, and at first she was unsure how they would get to the airport. The tour company reassured her it will provide a private bus.

The kids handled things calmly, many watching the news in the hotel, talking about how dramatically the mood in London had changed from the previous day, when residents celebrated the announcement that London will host the 2012 Olympics. "It was a little scary to see the culture change so dramatically from yesterday," Saylor said. "Everyone in the city is so quiet."

"It was a stressful end to our trip," she said, "the kids had an experience they'll never forget."

Mark Guydish, a Times Leader staff writer, can be reached at 829-7161.

Area students studying in England not touched by attacks

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Musicology lecture Friday at MSU *49 Nov?*

The MSU Musicology Colloquium will present a free interdisciplinary lecture by **Dr. Phyllis Weliver** titled "The Perfect Disciplinary Apparatus: Musical Ensembles and Nation-Building in the Victorian Novel" at 2 p.m. Friday in the MSU Music Building's Hart Recital Hall.

Phyllis, assistant professor in English at Wilkes University (Wilkes-Barre, Pa.) and editor of Nineteenth-Century Music Review, is a leading authority on the interactions between literature and music in 19th century England. The lecture will investigate how music serves to undermine an essentially rationalist approach to social construction, positing the importance of the aesthetic to the individual and the collective. It will also cover ways in which understandings of music fit mid-Victorian notions of social management, fictionalizing political theories of the day and social movements such as bringing music to the masses through new initiatives in nation-wide music education.

Proposal for University of Leeds Fund for International Research Collaboration

Academic Leader: Dr Rachel Cowgill

Qualifications: BMus (Hons), Goldsmiths' College, London
MMus, PhD, King's College, London

Positions: Senior Lecturer, School of Music, University of Leeds
Deputy Director, Centre for Interdisciplinary Gender Studies, University of Leeds

Contact details: Tel. ext. 32532
email r.e.cowgill@leeds.ac.uk

Project title: Staging the Feminine: the arts of the prima donna, 1760-1860

Partner Institutions: University of Buffalo, New York
College-Conservatory of Music, University of Cincinnati
University of Iowa
University of Manchester (WUN partner)
University of Washington-Seattle (WUN partner)
Wilkes University, Pennsylvania
University of Wisconsin-Madison (WUN partner)

See appendix for details of membership

Strategic significance of

This project has been developed by the Faculties (ESSL and PV) and is interdisciplinary in nature, drawing on existing individual contacts within the University of Leeds to head up at least one of the Network scheme. The project will involve fresh critical-historical research. An initial approach has been received with enthusiasm and expressed willingness to

Cindy —

Please set up a time to meet w/ Dr. Phyllis Weliver, Eng. professor. She received a grant for a summer symposium.

x4528 Kirby Hall

of the University, is demonstrably a valuable collaboration from the University of Leeds. The project has a wide application, drawing on the world Universities Network methodologies, and music studies. The project has members and has been successful in that partners have

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Wilkes University, Pennsylvania
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Symposium this summer

See appendix for details of membership

Strategic significance of project:

This project has been developed in line with the strategic plans of the University, Faculties (ESSL and PVAC), and Schools (Music and CIGS). It is demonstrably interdisciplinary in nature, and builds a genuinely international collaboration from existing individual contacts and connections. It will enable the University of Leeds to head up at least one major international research grant application, which draws in part on existing institutional links via the World Universities Network scheme. The project will open up new areas, innovative methodologies, and fresh critical-historical approaches to research in gender and music studies. An initial approach has been made to all proposed network members and has been received with enthusiasm: all of the proposed network partners have expressed willingness to commit to the project.

Amount requested: £20,000

Proposed start date: 1 February 2006

End date: 31 January 2007

Details of Initiative:

Funding is sought for a new international research collaboration which will focus on the role and creative agency of the female soprano as principal performer on the late eighteenth- and early nineteenth-century operatic stage. A range of recent studies have addressed the representation of women in opera, triggered by the publication of Catherine Clément's *Opera; or the Undoing of Women* (University of Minnesota Press, 1988). These have focused principally on the text, however, and on the position and signification of female characters in the narrative.¹ They have also been predominantly critical rather than historical in orientation.² Works such as Verdi's *La traviata*, Bizet's *Carmen*, and Strauss's *Salome* are frequently cited in arguments that interpret opera as an art form which is fundamentally hostile to women. Whilst this new literature has offered valuable new insights into the cultural work of opera, such studies fail to take into account the singers who created these roles - the women who first embodied these 'doomed women' onstage before an audience. This is an area in which both Drs Cowgill and Poriss have published preliminary studies.³

This research network will investigate ways of combining existing critical approaches to text and narrative, and current theory on gender and performativity and the commodification of the female body, with our growing understanding of the lives, careers, creative agency, and performance practices of these women. Angelica Catalani, for example, exerted extraordinary control over the operas in which she appeared, commissioning new works to suit her particular musical specialities, and making full use of the prima donna's prerogative to alter the 'text' of the music and introduce virtuosic embellishments, which can be seen to have 'completed' the creative work begun by the opera's composer and librettist. Catalani's regular performances of 'attitudes with a shawl' between the acts of the opera also highlight the notion of the prima donna as the embodiment of contemporary ideas of the feminine which received close scrutiny from her contemporaries. Moreover, at a time when a woman's exposure onstage could lead to debasement in the public gaze, the prima donna had to find new ways of negotiating between the public and private spheres. Through the opera industry, women who were unable to own property in their

¹ For example, *Siren Songs: representations of gender and sexuality in opera*, ed. Mary Ann Smart (Princeton University Press, 2000).

² An 'historical' vs 'critical' polarisation opened within the discipline of musicology during the 1990s and is still very much in evidence in musical studies.

³ For example: Rachel Cowgill, 'Regendering the Libertine, or the Taming of the Rake: Lucy Vestris as Don Giovanni on the early nineteenth-century London stage', *Cambridge Opera Journal* 10 (1998), 45-66; Hilary Poriss, 'Verdi Meets Bellini: I Lombardi in Beatrice di Tenda's Castle', in Fabrizio Della Seta, Roberta Montemorra Marvin, and Marco Marica (eds.), *Verdi 2001* (Leo S. Olschki, 2002).

own right could and often did create for themselves lucrative and successful performance careers: their career and business dealings, including the roles played by fathers, singing masters, husbands and brothers, therefore also merit detailed and systematic consideration.

The significance of this project for the field of musicology will be the application of concepts from social and critical theory to the study of music-historical subjects, bringing the 'historical' and 'critical' sides of the discipline together in close, productive dialogue.

Proposed activities:

- Network members will hold preliminary discussions by email and video link-up to identify key themes for research and discussion (Feb-March 2006) and coordinate panels for the July symposium (see below)
- An ideas workshop will be held in the Centre for Interdisciplinary Gender Studies to attract further participants and input from Leeds researchers (Feb 2006)
- A four-day symposium will be held in Leeds (13-16 July 2006) for papers, work in progress workshops, group discussion of relevant texts and sources, development of appropriate methodologies, and collaborative drafting of (a) bids to external funding bodies and (b) a proposal for the publication of a volume of essays. The collaborating partners have identified twenty-one scholars from a range of disciplines who will be invited to the symposium (see appendix). A call for papers will also be circulated internationally in January, and places reserved for the best five proposals.

Expected outcomes:

- a volume of essays edited by Rachel Cowgill and Hilary Poriss for 2009
- an externally funded international research collaboration, leading to further initiatives in 2007-09

Other sources of funding:

A joint bid for Phase 2 – a broadening of the focus to embrace 'diva culture' – will be submitted by the School of Music and CIGS to the following funding schemes:

- AHRC Research Networks and Workshops
- Leverhulme Trust Academic Collaboration: International Networks

Bids will be for £30,000 over two years; and will be submitted on 1 November 2006. The July symposium gives sufficient lead-time for preparation of these bids.

Professor Poriss is seeking additional funding from the University of Cincinnati for Phase 1. To complement the Leeds-based initiatives, Professors Poriss and Marvin will submit a bid to the US National Endowment for the Humanities Collaborative Research Grants scheme. This is an annual scheme (deadline 1 November 2006).

Preliminary Budget:

- | | |
|---------|---|
| £15,000 | Travel, accommodation and subsistence for participants in the symposium; publicity and preparation of study materials |
| £5,000 | Administrative support (an agreed number of hours bought out from CIGS core staff, principally Emma Nelson) |

APPENDIX

Members of Proposed Research Network:

Academic Leader:

Dr Rachel Cowgill, Senior Lecturer, University of Leeds

Rachel Cowgill's research is concerned with the place and significance of music in cultural history, including the ways in which changing constructions of gender and sexuality have affected the performance, reception, and consumption of music. Recent publications include studies of Italian opera performance in London, female stage transvestism in the nineteenth century, the London careers of prima donnas, and the reception of Mozart's operas. Her essay on 'Mozart productions and the emergence of *Werktreue* at London's Italian opera house, 1780–1830' will appear in *Operatic Migrations: Transforming Works and Crossing Boundaries*, edited by Roberta Marvin and Downing Thomas (Ashgate, 2006).

Funding record:

2005:

AHRC (£5,000) Small Grant for completion of monograph on Mozart's Requiem

AHRC (£10,000) Collaborative Research Training Scheme, for Music Archival Research Skills training programme (MARS).

British Academy (£400) Overseas Conference Grant

2003:

University of Leeds (£5,000) C&IT in the Curriculum Grant (internal)

British Academy (£900) Overseas Conference Grant
Music & Letters Trust (£600)

2001:

AHRC (£58,056) Large Research Grant (3 years) – *Concert Life in 19th-century London database project*, Phase II (Leeds), the 1830s

1997:

Huddersfield University (£58,129) Research Grant – *Concert Life in 19th-century London database project* (internal)

1990:

British Academy Three-Year Doctoral Studentship

1989:

British Academy One-Year Studentship (MMus)

Principal collaborator: Professor Hilary Poriss, College-Conservatory of Music, University of Cincinnati

Hilary Poriss is Assistant Professor of Musicology at the CCM, Cincinnati. Her research interests focus on Italian opera, performance practice, diva culture, and the aesthetics of 19th-century musical culture. Recent articles include studies of aria insertion in the bel canto repertory, and she is the author of a forthcoming book *Arias, Authorship, and the Prima Donna*.

Network members: Professor Susan C Cook, University of Wisconsin-Madison (WUN partner)

Susan C. Cook is a musicologist in the Faculty of Music at UW-M. She holds a joint governance position in the University's internationally recognised Women's Studies programme and her research engages issues of women's history and feminist methodologies. She co-edited and contributed to *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (University of Illinois Press, 1994).

Professor James Currie, University of Buffalo, New York

Jamie Currie is Assistant Professor of Musicology in the Faculty of Music at Buffalo. His research interests include hermeneutic and cultural approaches to music interpretation, including the role of feminist discourse in the understanding of opera. His essay "'Better the Puppet': negotiating Vitellia in Mozart's *La clemenza di Tito*", appeared in *Current Musicology* (Fall, 2002).

Professor Roberta Montemorra Marvin, University of Iowa

Roberta Marvin is on the faculty at Iowa, where she is an Obermann Research Center for Advanced Studies Research Fellow. She has published extensively on Verdi's operas, particularly on their censorship and their English reception, and is currently focusing on the singers who created Verdi's principal female roles in London. She is co-editor of the forthcoming *Operatic Migrations: transforming works and crossing boundaries* (Ashgate, 2006).

**Dr Susan Rutherford, University of Manchester
(WUN partner)**

Susan Rutherford is Lecturer in Performance Studies at the Martin Harris Centre for Music and Drama, Manchester. Her research interests focus on the history of opera singers (including vocal techniques and dramatic performance). Her monographs include *The Prima Donna and Opera, 1815-1930* (Cambridge University Press, 2006) and the forthcoming *'In tuono deciso', or the heroines of Verdi* (Istituto Nazionale di Studi Verdiani, 2007).

Professor Judy Tsou, University of Washington-Seattle (WUN partner)

Judy Tsou is a music historian in the Faculty of Music and Head Music Librarian at UW-S. Her research interests focus on the sociological aspects of music, especially gender. She is co-editor of the award-winning collection of essays *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (University of Illinois Press, 1994), to which she also contributed an essay.

Professor Phyllis Weliver, Wilkes University

Phyllis Weliver is Assistant Professor of Nineteenth-Century English Literature at Wilkes University, Pennsylvania. She has published extensively on constructions of gender and music in English Literature, including a monograph entitled *Women Musicians in Victorian Fiction* (Ashgate, 2000) and an edited collection of essays on *The Figure of Music in Nineteenth-Century British Poetry* (Ashgate 2005).

Proposed symposium invitees (in addition to the partners listed above):

- Dr Suzanne Aspden, University of Southampton
- Dr George Biddlecombe, Royal College of Music
- Dr Melania Bucciarelli, City University, London
- Professor Joy Calico, Blair School of Music, Vanderbilt University
- Professor Alessandra Campana, Tufts University
- Professor Terry Castle, Stanford University
- Professor Suzanne Cusick, New York University
- Dr James Q. Davies, University of Cambridge
- Dr Katharine Ellis, Royal Holloway, London
- Dr Sophie Fuller, London
- Professor Karen Henson, Columbia University

- Dr Bertha Joncas, University of Cambridge
- Professor Jeongwon Joe, University of Cincinnati
- Professor Grace Kehler, McMaster University
- Professor Dorothea Link, University of Georgia
- Professor Griselda Pollock, University of Leeds
- Dott. Sergio Ragni, Naples
- Professor Jesse Rosenberg, Northwestern University
- Dott. Paulo Russo, Rome
- Professor Mary Ann Smart, University of California at Berkeley
- Professor Ruth Solie, Smith University

In addition, five contributions will be selected from responses to a call for papers circulated at the start of the funding period.

28 November 2005