

Notes on Article Contributors

Michelle Meinhart is a Senior Teaching Fellow at Trinity Laban Conservatoire. She is the editor of the forthcoming edited volume *A Great Divide? Music, Britain and the First World War* (Routledge), and she is working on two monographs: *Music, Healing and Trauma in First World War Britain* (Oxford) and *Sounding Modern Motherhood: Care, Community, Therapy*. She is co-editor of this special issue, a special issue in *Women & Music* on the soundscapes of maternity and the journal *Nineteenth Century Studies*, and she co-organised the 2021 international, virtual conference ‘Music, Sound, and Trauma: Interdisciplinary Perspectives’. Her work has been published in the *Journal of the Royal Musical Association*, *Women & Music*, the *Journal of Musicological Research* and various edited collections. Her research has been funded by the US-UK Fulbright Commission, National Endowment for the Humanities, American Association of University Women and the *Music and Letters* Trust.

Jillian C. Rogers is an Assistant Professor of Musicology at Indiana University Bloomington, where she is also a faculty affiliate in French and Francophone Studies, as well as Ethnomusicology. In addition to being a co-editor for this special issue, Jill’s research on relationships between music/sound and how people have historically experienced and coped with trauma appears in *Transposition* and *Music & Letters*, as well as in the edited volumes *Music and War from Napoleon to World War I* (ed. Etienne Jardin) and *Music & Death* (ed. Wolfgang Marx, forthcoming). Her interests in French modernism, affect theory, sound studies, trauma studies, and performance studies coalesce in her book *Resonant Recoveries: French Music and Trauma Between the World Wars* (Oxford University Press, 2021), which is available open access due to an IU Presidential Arts & Humanities Production Grant. She co-organized the international virtual conference “Music, Sound, and Trauma: Interdisciplinary Perspectives” in 2021 thanks to an IU Presidential Arts & Humanities Conference Hosting Grant and is a co-founder of the American Musicological Society’s Study Group on Music, Sound, and Trauma. Jill is also an active digital humanist who co-created *The Sonic Histories of Cork City Project* while living in Ireland between 2016 and 2019, and a project entitled *Sonic Constellations: Circulations of Music, Sound, and Emotion in Interwar France*—which provides research visualisations in the form of sound maps and social network maps—as an IU Digital Arts & Humanities Faculty Fellow in 2021–22.

Elizabeth Morgan is an Associate Professor of Music at Saint Joseph’s University in Philadelphia, where she also co-directs the program in Gender Studies. Her primary research area is women’s music making in the nineteenth century in Great Britain and the United States. She has published articles in journals including *19th-century Music* and the *Journal of the Society for American Music* and in collections published by Ashgate and Routledge on the performance of accompanied sonatas in early nineteenth-century British homes, the study of piano etudes by British amateur keyboardists in the early nineteenth century, the composition

and performance of battle pieces during the American Civil War, and music making during the Mexican-American War. A graduate in piano performance of the Juilliard School, she maintains a career as a soloist and chamber musician.

Sarah Gerk is Undergraduate Director and Assistant Professor of Musicology at Binghamton University. Her current book project examines how Irish diaspora shaped US music. Dr. Gerk has published on such varied topics as Thomas Moore's Irish Melodies in the United States, Amy Beach's Gaelic Symphony, and Alice Cooper's relationship with the city of Detroit. Her work has been supported by the American Antiquarian Society, the Mellon Foundation, Binghamton University, and the University of Michigan. She holds a PhD in historical musicology from the University of Michigan.

Erin Brooks is Associate Professor of Musicology at the State University of New York–Potsdam. Her research interests include opera, film, gender and sexuality, disability, and urban geography; much of her work on trauma focuses on historical sound studies. She has organized panels and presented on sonic trauma at multiple conferences including AMS national meetings and the annual meeting of the Royal Musical Association. Erin was also a co-organizer of the international conference "Music, Sound, and Trauma: Interdisciplinary Perspectives" (2021) and is a founding co-chair of the American Musicological Society Study Group on Music, Sound, and Trauma. She is currently engaged in a project on sound, trauma, and the polio epidemic, as well as work on trauma-informed music pedagogies.

Erin Johnson-Williams is a Leverhulme Early Career Fellow in the Department of Music at Durham University. Her research focuses on decolonising the nineteenth century, the imperial legacies of music education, trauma studies, gender and maternity, and biopolitics. Erin is co-editor of *Intersectional Encounters in the Nineteenth-Century Archive* (2022), *Hymns and Constructions of Race: Mobility, Agency, De/Coloniality* (forthcoming 2023), and the *Oxford Handbook of Music Colonialism* (forthcoming 2024). From September 2023, Erin will take up her new role as Lecturer in Music Education and Social Justice at the University of Southampton.