

Hester Bell Jordan GWNZ Fellowship 2020-21 Progress Report

The end of 2020 and into 2021 has been a bizarre yet productive time as my research and writing activities remain based at home in my Montreal flat. My plans to travel to Paris and Vienna for archival research remain on hold due to Covid-19 and McGill University's freeze on research-related travel, but I am hopeful that this will take place in early 2022 once vaccinations are complete in Canada.

I submitted and successfully defended my dissertation proposal in November 2020 and since then have been working on the first substantive chapter of my thesis. I will be publishing a condensed version of this chapter in a forthcoming issue of the journal *Keyboard Perspectives*, for which I am also working as an editorial assistant. This chapter/article focuses on five musical works for piano and harp from 1800-1817 by composers like Daniel Steibelt that were published by *and* dedicated to the women behind the music publishing company Mlles Erard, the sisters Marie-Françoise Bonnemaïson née Marcoux (1777-1851) and Catherine-Barbe Delahante née Marcoux (1779-1813). I argue that the use of "self-dedication" on the title pages of these pieces was means of self-fashioning for the sisters as women music publishers and served as a gendered promotional strategy for selling their products.

As well as writing this first chapter, I have been making the most of the digital resources available to me online, including primary sources like letters and accounting documents relevant to my subjects, the Mlles Erard in Paris and the piano maker Nannette Streicher-Stein in Vienna. Some of these sources will be at the heart of my next thesis chapter, which will explore the economic agency of women in the early nineteenth century music industry through the account ledgers of the Erard Frères piano manufacturing company (run by the uncles of the Mlles Erard).

Looking to the future, my next upcoming activity is a short paper on Streicher-Stein and documents about her as a woman piano maker, which I will be presenting at the virtual meeting of the New York State-St Lawrence chapter of the American Musicological Society on 15 April. This research will form the basis of a third thesis chapter on strategies used by Streicher-Stein and her collaborators (including her business partner and husband) to negotiate her gender, profession, and public image. My goal for the remainder of 2021 is to have first drafts of all four projected thesis chapters complete by December, ready to rework once it is possible for me to undertake archival research in Europe.



Working from home; a view from my Montreal flat (summer 2020)



Ink drawing of piano maker Nanette Streicher-Stein (1836, Ludwig Kroner); public domain
https://en.wikipedia.org/wiki/Nannette_Streicher#/media/File:Nanette_Streicher_1836.jpg