

# Alumni Employment

## Case Western Reserve University Musicology

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### Michael Bane

- ❖ **Postdoctoral Resident Scholar and Visiting Assistant Professor of Music (Musicology), Jacobs School of Music, Indiana University, 2016–present**

Michael Bane's research centers on the music and culture of early-modern France. A former Fulbright scholar, he has published widely on French music, with articles appearing or forthcoming in the *Cambridge Opera Journal*, *Journal of Seventeenth-Century Music*, *Journal of the Viola da Gamba Society of America*, and *Oxford Bibliographies in Music*.

Bane's current projects include a book exploring the concept of ease in early-modern musical thought and a modern edition of François Martin's *Pièces de guitairre, à battre et à pinser* (Paris, 1663), to be published by the *Web Library of Seventeenth-Century Music*.

He is the 2018–19 recipient of the Claude V. Palisca Fellowship in Musicology, awarded by the Renaissance Society of America for research travel abroad.

[https://music.indiana.edu/departments/academic/musicology/faculty.php?faculty\\_profile\\_url=http://info.music.indiana.edu/faculty/current/bane-michael.shtml](https://music.indiana.edu/departments/academic/musicology/faculty.php?faculty_profile_url=http://info.music.indiana.edu/faculty/current/bane-michael.shtml)

### Daniel Batchelder

- ❖ **Visiting Assistant Professor of Musicology, College–Conservatory of Music, University of Cincinnati, 2019–present**

Daniel Batchelder is a musicologist specializing in twentieth and twenty-first century American musical cultures. His primary research and teaching examine the dramatic and

expressive functions of music in stage and screen musicals, with an emphasis on the animated musicals of the Walt Disney Studios. He has current and forthcoming publications in *Notes* and *American Music*, along with chapters in collections from Routledge and Oxford University Press.

Daniel's Ph.D. dissertation "American Magic: Song, Animation, and Drama in Disney's Golden Age Musicals (1928-1942)" was awarded the Adel Heinrich Award for Achievement in Musicological Research. He is currently serving as guest editor for a special Disney edition of the journal *American Music*.

[https://ccm.uc.edu/about/directory.html?eid=batchedl&thecomp=uceprof\\_0](https://ccm.uc.edu/about/directory.html?eid=batchedl&thecomp=uceprof_0)

## Daniel Boomhower

### ❖ Director of the Research Library, Dumbarton Oaks, 2017-present

Daniel Boomhower provides leadership for all aspects of the library's operations in support of the fellowship program and scholarship in the three fields of study. The Director of the Research Library since 2015, Boomhower oversees the work of the library in maintaining a comprehensive record of scholarship in Byzantine and Pre-Columbian Studies and the history and theory of formal gardens and designed landscapes, as well as a distinguished collection of early printed books and manuscripts relating to all three fields of study. The library also holds distinctive photographic and archaeological documentation of Byzantine art and architecture alongside exhaustive documentation of ceramic iconography of the Moche, Nasca, and Maya civilizations. With Boomhower's leadership, the library staff strive to maintain an optimal research environment for scholars and to make Dumbarton Oaks' unique library resources available to the public through a strategic digitization program.

Boomhower holds an MS in library and information science from the University of Illinois at Urbana-Champaign and a PhD in musicology from Case Western Reserve University. He has published on the history of libraries and the music of Johann Sebastian Bach and Johannes Brahms and has served on the Board of Directors of the Music Library Association and the Coordinating Committee of the Advisory Council of *Rèpertoire Internationale des Sources Musicales*. Prior to his appointment at Dumbarton Oaks, Daniel held positions at the Library of Congress and in the libraries at Kent State University and Princeton University.

<https://www.doaks.org/about/leadership/daniel-boomhower>

## Leah Branstetter

- ❖ **Digital Education Manager, Rock & Roll Hall of Fame Museum, 2016–present**

## Devin Burke

- ❖ **Assistant Professor, School of Music, University of Louisville, 2017–present**

Dr. Burke joined the music history faculty at the University of Louisville in 2015. His research centers on music of the sixteenth through the eighteenth centuries with areas of interest that include French spectacle and the relationship between science, natural philosophy, and music. His dissertation, “Music, Magic, and Mechanics: The Living Statue in Ancien-Régime Spectacle,” examines the rise of the living statue as a complex symbol of the power of music and dance in works by composers including Jean-Baptiste Lully, Michel de La Barre, and Jean-Philippe Rameau. He also has long been engaged with the field of music and disability studies. His article on Civil-war era popular songs that portray disabled veterans appears in the *Oxford Handbook of Music and Disability Studies* (2015).

Dr. Burke received his Ph.D. in musicology from Case Western Reserve University. He has presented talks at national and international conferences including the American Musicological Society, the Society for American Music, the Society for Ethnomusicology, the Society for Eighteenth-Century Music, and the Power of Affections International Conference. His work has been supported by the Society for Eighteenth-Century Music, and by the Richard A. Zdanis Research Fellowship, the Arts & Sciences Dissertation Fellowship, and the Heinrich Award from Case Western Reserve University.

Dr. Burke also holds degrees in Music Theory and Composition, and is an active composer.

<http://louisville.edu/music/faculty-staff/Faculty/devin-burke>

## Kate Doyle

- ❖ **Assistant Professor of Music, Arts, Culture & Media, School of Arts & Sciences–Newark, Rutgers University, 2019–present**

Kate Doyle is an Assistant Professor of Music in the Department of Arts, Culture and Media at Rutgers University-Newark. Trained in the visual arts and violin performance, she received her Ph.D. in Musicology from Case Western Reserve University in 2018.

Dr. Doyle's writing, research, and creative work explores music and sound in visual and performance art, particularly experimental and conceptual art practices. In the oeuvres of artists such as Yoko Ono, Hanne Darboven, Matana Roberts, and Pauline Oliveros, she examines relationships between optical and aural form, interactions of three-dimensional sound structures and two-dimensional design, and the synesthetic and sonorous imagination more broadly. Dr. Doyle has presented her work at such institutions as the University of the Arts London, Chelsea College, the Festival of Original Theater, and the Library of Congress.

In 2014 and 2016, Dr. Doyle held research fellowships at the Library of Congress in Washington D.C.; during her 2016 fellowship, she collaborated with the Library to develop the archives of experimental composer, poet, artist, and inventor Lucia Dlugoszewski. Dr. Doyle's current work includes the ongoing development of the Dlugoszewski papers as well as related scholarly and creative projects dedicated to Dlugoszewski's music and the intersections of performance and archive curation.

<https://sasn.rutgers.edu/about-us/faculty-staff/kate-doyle>

## Adam Knight Gilbert

- ❖ **Associate Professor and Director of the Early Music Program, University of Southern California, 2012-present**

Adam Gilbert, musicology, recorder and historical double reeds, is one of the premier international players of the Renaissance shawm. He grew up in Columbia, South Carolina. The first graduate of the Early Music program at the Mannes College of Music in New York City, he has performed as a member of New York's Ensemble for Early Music, the Waverly Consort and Piffaro, the Renaissance Band. He has appeared with ensembles such as Calliope, ARTEK, New York Cornet and Sackbut Ensemble, The Court Dance Company of New York, the Folger Consort, Concert Royal, The Bach Ensemble, Chatham Baroque, Newberry Consort, Canto (Colombia) and La Caccia Alta (Belgium) among others. He is also a founding member of ensemble Ciaramella, which performs concerts of fifteenth-century music in the U.S., Israel, and Belgium, and has recorded on the Naxos label.

Gilbert studied recorder at Rotterdams Conservatorium and studied in Leuven, Belgium from 1998 to 2000 as a recipient of the Fulbright and Belgian American Education Foundation Grants working on his dissertation “Elaboration in Heinrich Isaac’s Three-Voice Mass Sections and Untexted Compositions.” He completed his Ph.D. at Case Western Reserve University in 2003 and taught for two years as a visiting assistant professor at Stanford University. Gilbert can be heard on Dorian, Deutsche Grammophon’s Archiv, Passacaille, Musica Americana and Lyrichord labels. His research specialties include allusion in fifteenth-century song and Mass, pastourelles and their symbolism, improvisation, compositional processes and embellishment from 1400–1700. He lectures, gives master classes internationally and is an adjunct faculty of Tilburg Conservatorium in Holland.

<https://music.usc.edu/adam-knight-gilbert/>

## Rotem Gilbert

- ❖ **Associate Professor of Practice, Early Music and Musicology, University of Southern California, 2012–present**

Rotem Gilbert is a native of Haifa, Israel and a founding member of Ciaramella, an ensemble specializing in music of the 15th and 16th centuries. Ciaramella has performed throughout the United States, in Belgium, Germany, and Israel, and released a CD on the Naxos Label, and two recordings with Yarlung Records. Their recent CD, *Dances on Movable Ground*, has earned five stars by the British magazine *Early Music Today* and was picked as Editor’s Choice, lauded for its “expressive fluidity and rhythmic vitality.” She was a member of Piffaro (1996–2007) and has appeared with many early music ensembles in the United States and in Europe. After studies on recorder at Mannes College of Music, she earned her solo diploma from the Scuola Civica di Musica of Milan where she studied with Pedro Memelsdorff. She earned her doctorate in Early Music performance practice at Case Western Reserve University. She teaches musicology and Early Music courses at USC Thornton School of Music. Rotem received the 2012 Dean’s Award for Excellence in Teaching at USC and is the joint recipient (with Adam Gilbert) of Early Music America’s 2014 Thomas Binkley Award for “outstanding achievement in performance and scholarship by the director of a university or college early music ensemble.” Rotem can be heard on the Deutsche Grammophon’s Archiv, Passacaille, Musica Americana, Dorian, Naxos and Yarlung labels.

<https://music.usc.edu/rotem-gilbert/>

## Peter Graff

- ❖ Visiting Assistant Professor, Denison University, 2019–present

<https://denison.edu/people/peter-graff>

## Armin Karim

- ❖ Director of Classic Worship, Bay Presbyterian Church (Bay Village, Ohio), 2019–present

## Brian MacGilvray

- ❖ Music Literature Faculty, Joint Music Program, Cleveland Institute of Music, 2016–present

Dr. Brian MacGilvray has been teaching music literature in the Joint Music Program of CIM and Case Western Reserve University since 2016. He also leads undergraduate seminars in the CWRU SAGES program and has taught on a variety of subjects for the CWRU Department of Music, from music appreciation for non-majors to doctoral research methods. He is active as a singer in Cleveland, performing regularly with Quire Cleveland and at Trinity Cathedral.

MacGilvray's research focuses on intersections between music, visual art, religion and philosophy in early-modern France.

<https://www.cim.edu/faculty/brian-macgilvray>

## Aaron Manela

- ❖ Software Systems Architect, Rockwell Automation, Fall 2019–present

## Rachel McNellis

- ❖ Archives Processing Technician, Library of Congress, Music Division, 2019–present

## Kate Rogers

- ❖ Associate Education Content Editor, Rock & Roll Hall of Fame, 2018–present

## John Romey

- ❖ Visiting Assistant Professor in Musicology, Purdue University (Fort Wayne, Ohio), 2019–2020

Dr. John Romey is a specialist in music and culture of early modern France and colonial Peru. His research has been supported by a Mellon/ACLS Dissertation Completion Fellowship (2017–2018), a Fulbright Fellowship in France (2014–2015), the Holmes/D’Accone American Musicological Society Travel Grant for travel and research in the history of opera (2015), and the CWRU College of Arts and Sciences Dissertation Fellowship (2016). Most recently he served as a short-term post-doctoral fellow at Herzog August Bibliothek in Wolfenbüttel, Germany, during which time he presented guest lectures at the Universität Detmold/Paderborn, the Universität Leipzig, and the Institut für Musikforschung, Julius-Maximilians-Universität in Würzburg.

His current book project, entitled “The Tools of Gods and Beggars: Song As Cultural Mediator in Early Modern Paris,” considers the interplay between popular and elite song traditions in early modern Paris and how song functioned as a cultural mediator among social ranks. This research demonstrates that the performance of a staged spectacle, like an opera, only constitutes a small portion of its social significance in seventeenth-century Paris because spectacles engendered countless subsequent performative acts. It further illuminates the roles played by song across different social groups, from blind beggar-musicians on the Pont-Neuf (the “new bridge” that became a central gathering space and hub for oral and written communication) to fashionable elites at Parisian salons and at court.

He has recently published an article in *Early Modern French Studies* about placards and ephemera produced during the Fronde, a book chapter about court airs performed in French streets in *Tanz Musik Transfer* (Leipzig University Press), and entries on the “Double Bass” and “Popular Song in the Age of Louis XIV” for *Oxford Bibliographies in Music*. His article “Songs that Run in the Streets: Popular Song at the Comédie-Italienne, the Comédie-Française, and the *Théâtres de la foire*” will appear in the Fall 2020 issue of the *Journal of Musicology*. In it, he reveals how tunes from all three of the seventeenth-century Parisian stages, including the Opéra, became absorbed into the repertoires of street singers before they served as a fund of popular songs used as building blocks for French comic opera.

Trained in historically informed performance at Case Western Reserve University, Dr. Romey is an expert on the history of the Viennese Violone and performs professionally on violones and viols of all sizes. He is under contract to contribute new articles about the double bass and the violone for *Grove Music Online*.

<https://www.pfw.edu/departments/cvpa/depts/music/faculty-staff/music-bios/john-romey-ph-d>

## Erin Smith

- ❖ **Kelvin Smith Library Humanities Librarian, Case Western Reserve University, 2019–present**

<https://case.edu/library/research/personal-research-librarians/research-services-librarians>

## Mandy Smith

- ❖ **Education Programs Manager, Rock & Roll Hall of Fame (in charge of K–12 education), 2016–present**

## Nicholas Stevens

- ❖ **Senior Lecturer, University of Akron; Instructor, Cleveland State University; Lecturer, Cleveland Institute of Music, 2019–**

Nicholas Stevens serves as a Senior Lecturer at the University of Akron School of Music, an Instructor at Cleveland State University, and a guest Lecturer at the Cleveland Institute of Music. He earned the Ph.D. in musicology at Case Western Reserve University in 2017. A scholar of modernism, minimalism, and multimedia performance in inter- and postwar art music, he has strong secondary interest in hip hop culture and musical Romanticism. His monograph on twenty-first century opera is now under contract, and his contributions to edited volumes and journal special issues are forthcoming. Other projects, such as an essay collection that Stevens will co-edit with colleagues, are in development. In 2019 alone, opportunities to present his research at conferences took him to Portugal, France, D.C., Louisiana, and Michigan, and he regularly attends meetings of scholarly societies such as the American Musicological Society, Society for American Music, and American Comparative Literature Association. His book and record reviews have appeared in *German Studies Review*,



the *Journal of the Society for American Music*, and *MLA Notes*. He also speaks and writes for the music-loving public as a concert and record reviewer and pre-concert lecturer.

## Kelly St. Pierre

❖ **Associate Professor of Musicology, Wichita State University, 2015–present**

Kelly St. Pierre joined the faculty at Wichita State University in 2015. Her research examines the roles of propaganda in shaping Czech music and its reception through the nineteenth and twentieth centuries. Her first book, *Bedřich Smetana: Myth, Music, and Propaganda*, was released in March, 2017 with the University of Rochester Press. Her research has also appeared in *19th-Century Music*; *Grove Music Online*, *Oxford Music Online*; and *The Cambridge History of Music Criticism*. Her newest book project, *Measuring Czechness: Musicology, the People, and the State*, explores the emergence of ethnomusicology alongside notions of ethnic cleansing in twentieth-century Czechoslovakia. This work is supported by a Fulbright grant; she will be spending the academic year 2019–2020 researching at the Czech Academy of Science's Ethnological Institute and serving on the musicology faculty of Prague's Charles University.

[https://www.wichita.edu/academics/fine\\_arts/music/theory/StPierre.php](https://www.wichita.edu/academics/fine_arts/music/theory/StPierre.php)

## Barbara Swanson

❖ **Visiting Assistant Professor (Music History), Fountain School of the Performing Arts, Dalhousie University, 2019–2020**

Barbara Swanson's research engages with music as an embodied practice, including music and dance as well as relationships between performance practice and composition. Interested in intersections between the arts, she has written on music and visual culture in plainchant manuscripts; collaborations between Stravinsky and visual artists; and the early modern ideal of the painter as musician. Her interest in early modern women has resulted in projects on female monastics as well as the seventeenth-century composer Barbara Strozzi. Committed to scholarly collaboration, she has co-written articles, worked with an international team on the Cantus Ultimus project, and co-organized multiple conferences, including a study day on music and visual culture at the Thomas Fisher Rare Book Library, University of Toronto. Her current projects include a reconstruction of the ballet *Liturgie*, begun in 1914 by the Ballets Russes with contributions from Stravinsky as well as Italian Futurists; and researching

references to spiritual slavery in an early modern chant manuscript (University of Sydney, Fisher 376), tracing discourses of slavery within liturgical, devotional, and colonial writings.

<https://www.dal.ca/faculty/arts/school-of-performing-arts/faculty-staff/our-faculty/Barbara-Swanson.html>

## Alanna Ropchock Tierno

❖ **Adjunct Assistant Professor of Music History, Shenandoah University, 2016–present**

Alanna Ropchock received her Ph.D. in musicology from Case Western Reserve University in 2015. Her broad research interest in sacred music derives from her performance background as an organist and church musician. As a specialist in music and liturgy from the middle ages and Renaissance, she completed a dissertation on the German reception of Josquin's "Missa Pange lingua" and is currently writing a book on the polyphonic Mass Ordinary and the early Lutheran liturgy. She has spoken at conferences and colloquia in the United States, Canada, and Europe, and her work appears in "Notes," "Nota Bene," and various conference proceedings. Her research has been supported by a Fulbright grant to Germany in 2013–14 and a summer residency with the Pennsylvania State University Institute of Arts and Humanities in 2009. Recently, she was awarded a grant from the Herzog August Bibliothek in Wolfenbüttel, where she will conduct research for her book in the summer of 2017.

<https://www.su.edu/faculty-staff/faculty/alanna-ropchock/>

## Jürgen Thym

❖ **Professor Emeritus, Eastman School of Music (Affiliate Faculty: Organ, Sacred Music, & Historical Keyboards), 1973–present**

Professor Emeritus of musicology. Abitur in classical languages, Athenaeum Stade, Germany; state examination in Schulmusik, Staatliche Hochschule für Musik, Berlin; state examination in history, Freie Universität, Berlin; PhD in musicology, Case Western Reserve. Specialties in 19th- and 20th-century music. Author of articles and reviews in *MLA Notes*, *Comparative Literature*, *Aurora (Eichendorff Yearbook)*, *Journal of Music Theory*, *Journal of Musicological Research*, *Fontes artis musicae*, *Theory and Practice*, *American Choral Review*, *Opera Quarterly*, *Mendelssohn and Schumann Essays*, *Music History through Sources*, *The German Lied* (ed. Hallmark), and *Essays for Charles Warren Fox*; co-translator, *The Art of Strict Musical*

*Composition* [1771-1779] by J.P. Kirnberger, and Schenker, *Counterpoint*; co-editor, four volumes in the Schoenberg Gesamtausgabe; editor, *100 Years of Eichendorff Songs*. Several awards by the Music Library Association (1978, 1980); Deems Taylor Award, 1983; Special Citation, SMT, 1989; Rayburn Wright Award, 1994. Lectures in North America, Australia, Europe, and South Korea. Faculty member, Oberlin (1973), Eastman (1973-).

[https://www.esm.rochester.edu/faculty/thym\\_jurgen/](https://www.esm.rochester.edu/faculty/thym_jurgen/)

## Brian Wright

- ❖ **Associate Professor of Music History, College of Music, University of North Texas, 2019-present**

Dr. Brian F. Wright holds a Ph.D. in Historical Musicology from Case Western Reserve University and is a former research assistant for the Rock & Roll Hall of Fame Library and Archive. Prior to UNT, Dr. Wright was Assistant Professor at Fairmont State University, where he taught a variety of music history courses and worked extensively with the local chapter of Guitars 4 Vets. Dr. Wright specializes in the history of American popular music. His ongoing research project focuses on the history of the electric bass in jazz, rock, and rhythm & blues from 1951-1967, exploring issues such as social stigma, amateur music-making, race, and popular music historiography. His current manuscript, *The Bastard Instrument: A Cultural History of the Electric Bass*, is under contract as part of the University of Michigan Press's *Tracking Pop* series, and his article on Motown session bassists James Jamerson and Carol Kaye was recently published in the *Journal of the Society for American Music*.

<https://music.unt.edu/faculty-and-staff/brian-wright>