

# Trevor R. Nelson

Curriculum Vitae  
(January 2024)

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## EDUCATION

- Ph.D. Musicology: Critical and Historical Studies, Eastman School of Music, University of Rochester, 2023  
Dissertation: *Sounding Commonwealth: Music as Geopolitical Pedagogy in Mid-Twentieth Century Britain*  
Committee: Lisa Jakelski (Chair), Anaar Desai-Stephens, Stewart Weaver
- M.A. Musicology, Michigan State University, 2016
- B.M. Music Education, Appalachian State University, 2013

## CERTIFICATES

Women's and Gender Studies Graduate Certificate, Michigan State University, 2016

## ACADEMIC APPOINTMENTS

- 2024– Assistant Professor of Musicology, School of Music, College of Fine Arts, Wichita State University

## PUBLICATIONS

### MONOGRAPH

In progress *Let's Make a Commonwealth: Musical Britishness at the Twilight of Empire*

### PEER-REVIEWED ARTICLES

- 2022 "Hearing Global Britishness on the BBC's *Commonwealth of Song* (1953–1961)." *Twentieth-Century Music* 19, no. 2 (June 2022): 311–351.
- 2020 "Butterfly in Bombay: Operatic Culture and British Identity During the British Raj and Beyond." *Ethnomusicology Review* 22, no. 2 (December 2020): 93–116.

**BOOK CHAPTERS**

- In Press Trevor R. Nelson and Christina Baade. “‘Lighting Up the Nation’?: Sound, Multicultural Britain and the Commonwealth at the Coronation Concert.” In *Mass Observing the Coronation of Charles III: Monarchy, Spectacle and Experience*. Edited by Lucy Curzon, Jennifer J. Purcell, and Fiona Courage. London: Bloomsbury Academic UK. Submitted 30 October 2023.

**BOOK REVIEWS**

- In Press Nicholas Jones & Richard McGregor, *The Music of Peter Maxwell Davies*. Woodbridge: The Boydell Press, 2020. Xiii+368 pp. *Notes: Journal of the Music Library Association* 80, no. 2 (March 2024).
- 2023 Vicki P. Stroher & Justin Vickers, editors, *Benjamin Britten in Context*. Composers in Context. Cambridge: Cambridge University Press, 2022. Xxvi+400 pp. *NABMSA Reviews* 10, no. 1 (Spring 2023): 12–15.
- 2019 Joanna Bullivant, *Alan Bush, Modern Music, and the Cold War: The Cultural Left in Britain and the Communist Bloc*. Music Since 1900. Cambridge: Cambridge University Press, 2017. Xviii+270 pp. *NABMSA Reviews* 6, no. 1 (Spring 2019): 7–9.

**AWARDS & HONORS**

- 2023 Runyan–Monfort Charles Warren Fox Award for Excellence in Musicological Research, Eastman School of Music, University of Rochester
- 2021 Special Citation for Work in Diversity, Equity, and Inclusion (as member of the Eastman Action Racial Commission for Racial Justice), Eastman School of Music, University of Rochester
- 2019 Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student, University of Rochester
- 2018 T. Temple Tuttle Prize, Society for Ethnomusicology, Niagara Chapter
- 2017 Teaching Assistant Prize for Classroom and Ensemble Instruction, Eastman School of Music, University of Rochester
- 2016 Somers Award for Excellence in Teaching, Center for Integrative Studies in the Arts and Humanities, Michigan State University

**GRANTS & FELLOWSHIPS**

- 2022 Annual Meeting Travel Grant, Membership and Professional Development Committee, American Musicological Society
- 2022 Byron Adams Student Travel Grant, North American British Music Studies Association

- 2021 Professional Development Grant, Eastman School of Music, University of Rochester (Also received in 2019, 2018)
- 2019 *Music & Letters* Trust Grant for Research Travel
- 2019 Glenn Watkins Traveling Fellowship for Dissertation Research, Eastman School of Music, University of Rochester
- 2017 Graduate Research Grant, Susan B. Anthony Institute, University of Rochester (with Molly Murdock for MusicTheoryExamplesByWomen.Com)
- 2016 Robert L. and Mary L. Sproull Distinguished University Fellowship, University of Rochester (5-year award)
- 2015 Council of Graduate Students Travel Fellowship
- 2013 Hollander Fellowship for Academic Travel, College of Music, Michigan State University

### INVITED PRESENTATIONS

- 2021 Commonwealth Promises: Music and the Deimperializing Impulse, Post-Postcolonialism Keynote Roundtable, Virtual Symposium on New Approaches to Music, Identity, and the British Empire from the Early Modern Era to Brexit, 9–11 August

### CONFERENCE ACTIVITY & PARTICIPATION

#### PAPER PRESENTATIONS

- 2023 “Here’s your reward for working so hard”: Whiteness and Popular Understandings of the Deimperial Moment in The Kinks’s *Arthur*, Virtual Symposium on Music and Ideas of the Popular: Reconsidering British Music and Musical Practices, 10–12 August
- 2022 Divorced, Beheaded, Died, Survived: Listening to Race-Neutral Casting in *Six*, American Musicological Society, New Orleans, LA, 10–13 November
- 2022 Queens of the Castle: Race, Genre, and *Six: The Musical*, North American British Music Studies Association, Illinois State University, 21–21 July
- 2021 Sing a Song of Commonwealth: BBC School Music Broadcasts and the Formation of Post-Imperial Children, International Conference of the Society for the History of Children and Youth, Virtual, 23–26 July
- 2021 Cheers to the End, or How the BBC Handled Empire Day Broadcasting After World War II, American Musicological Society, New York State–St. Lawrence Chapter, Virtual, 15–16 April
- 2020 Communicating Commonwealth: Reframing Imperial Identity Through the BBC’s *Commonwealth of Song*, American Musicological Society, Virtual, 7–8 and 14–15 November

- 2020 “What D’You Mean Saint George Was a Turk?”: Britishness, Brexit, and *Englistan*, Middle Tennessee State University Symposium on the Construction of National Identity in Music, Virtual, 25–26 July
- 2020 Broadcasting and the (Re)Construction of Identity: The BBC’s *Commonwealth of Song*, North American British Music Studies Association, Virtual, 21–26 July
- 2020 Rewriting History: Music and Empire in the Age of Brexit, American Musicological Society, New York State–St. Lawrence Chapter, 2–3 April [canceled]
- 2019 Girls Just Want to Have Fun: Girlhood and its Ideological Use in Alan Bush’s *The Spell Unbound* (1953), Cold War and Music Study Group, American Musicological Society, Boston, MA, 31 October–3 November
- 2019 Performing Multiculturalism: Teaching Post-Imperial Migration through British Children’s Opera, International Conference on Music Since 1900, University of Huddersfield, UK, 8–10 September
- 2019 The Imperial Echo Chamber: Ethel Smyth and the Sonic Experience of Empire, Mid-Atlantic Conference on British Studies, College of William & Mary, 6–7 April
- 2018 “They Must Sing About It Instead”: Audience Song and Empire in Britten’s *Let’s Make an Opera!*, North American British Music Studies Association, Utah State University, 30 July–1 August
- 2018 *Butterfly* in Bombay: Towards a History of Imperial Operatic Culture, Society for Ethnomusicology, Niagara Chapter, Ryerson University, 14 April
- 2016 Smyth in Context: Feminism, Morality, and *The Wreckers*, Spring Conference, American Musicological Society, Midwest Chapter, Case Western Reserve University, 30 April
- 2016 “Totally Straight Acting”: Humor and Homonormative Critique in the Music of Willam Belli, Midwest Graduate Music Consortium, University of Chicago, 4–5 March
- 2015 Bottoms Up: Parody, Camp, and Homonormative Critique in the Music of Willam Belli, Center for Popular Music Studies, Case Western Reserve University, 2–3 October
- 2015 “Who’s the Baddest Witch in Town?”: Depictions of Feminism and Feminist Depictions in *American Horror Story: Coven*, Popular Culture Association and American Culture Association, New Orleans, LA 1–4 April
- 2014 Feminism as Nationalism?: A Critical Perspective on Dame Ethel Smyth, Interdisciplinary Music Graduate Conference, University of Illinois, Urbana–Champaign, 25–27 April
- 2014 Constructing a Feminist Nation: A Critical Perspective on Dame Ethel Smyth, Graduate Students in Music Conference, CUNY Graduate Center, 14–15 March

- 2014 Ethel Smyth: In Protest and Concert, Music Graduate Student Forum, Bowling Green State University, 8 March
- 2013 Upskirting the Past: Cross-Dressing Divas and Trends in Queer Acceptance, College Music Society Conference, Cambridge, MA, 31 October–3 November

#### SESSION CHAIRING

- 2023 “Global Stages” Panel, Virtual Symposium on Music and Ideas of the Popular: Reconsidering British Music and Musical Practices, 10–12 August
- 2012 Fall Meeting, American Musicological Society, Southeast Chapter, Appalachian State University, 22 September

#### CAMPUS TALKS

- 2022 Divorced, Beheaded, Died, Survived: Listening to Race-Neutral Casting in *Six*, Works-In-Progress Series, Musicology Colloquia, Eastman School of Music, University of Rochester, 3 November
- 2021 Domestic Diplomacy: Hearing Global Britishness on the BBC’s *Commonwealth of Song* (1953–1961), Works-In-Progress Series, Musicology Colloquia, Eastman School of Music, University of Rochester, 31 March
- 2020 Musical Responses to White Extremism: William Grant Still’s *And They Lynched Him on a Tree* and Rhiannon Giddens’s “Cry No More,” Virtual Panel, Mixtape for Justice: The Protest Music of Black America, Susan B. Anthony Institute and Frederick Douglass Institute, University of Rochester, 8 September
- 2015 Identity Politics: Women’s Suffrage and Queer Country, Panel Discussion, Music and Politics in the Twentieth Century, Michigan State University Musicology Area Colloquia, 12 November
- 2013 Castrati, Travesti, and Drag Queens, Oh My!: Cross-Dressing Divas and Trends of Queer Acceptance, Michigan State University Musicology Area Colloquia, 11 October

#### TEACHING EXPERIENCE

##### WICHITA STATE UNIVERSITY

History of Music II

Music, Childhood, and Youth [Graduate Seminar]

##### EASTMAN SCHOOL OF MUSIC

Borders, Boundaries, and Barriers of 20<sup>th</sup>-Century Music

Graduate Music History Survey: 1600 to Present [online, hybrid synchronicity]

Music Since 1900 Graduate Survey

**ROCHESTER EDUCATION JUSTICE INITIATIVE**

Popular Music in American Life

**MICHIGAN STATE UNIVERSITY**

Music, Sexuality, and Gender [music major section]

Music, Sexuality, and Gender [general education section]

**EASTMAN SCHOOL OF MUSIC, TEACHING ASSISTANT**

Music and Society: 1730–1880

Music and Society: 1880–present

Other People, Other Sounds: Music and Meaning, 800–1750

Performing Politics in the Musical Marketplace, 1730–1880

**MICHIGAN STATE UNIVERSITY, TEACHING ASSISTANT**

American Popular Music

Global Music Cultures

Great Works of Western Music [online, asynchronous]

Popular Music, Media, and Identity in the 1980s

**WRITING CONSULTATION WORK**

Eastman Writing Center, Eastman School of Music

College of Music Writing Center, Michigan State University

**PROFESSIONAL SERVICE**

**TO THE DISCIPLINE**

Nominations Committee (Chair), North American British Music Studies Association, 2024–2025

Development Committee, North American British Music Studies Association, 2022–2023

Organizing Committee, *Disruption. Action. Change: Creating A More Just and Equitable Arts Ecosystem*, Eastman School of Music Institute for Music Leadership and University of Michigan School of Music, Theatre, & Dance EXCEL Lab, 2020–2021

Organizing Committee, *Reaching Beyond the Academy: A Podcast Workshop Series*, Central New York Humanities Corridor, 2020–2021

Membership Committee, North American British Music Studies Association, 2020–2021

Local Arrangements Committee, Society for Ethnomusicology, Midwest Chapter, Michigan State University, 2016

**TO THE INSTITUTION**EASTMAN SCHOOL OF MUSIC, UNIVERSITY OF ROCHESTER

Founding Member, Diversity, Equity, Inclusion, and Accessibility Student-Faculty Alliance, 2018–2021

Social Media Coordinator, Musicology Department, 2016–2021

Facilitator, Antiracist Pedagogy Workshop, Teaching Music History Bootcamp, 2020

Graduate Student Representative, Eastman Action Commission for Racial Justice, 2020

President, Graduate Musicology Association, 2018–2019

Secretary, Graduate Musicology Association, 2017–2018

MICHIGAN STATE UNIVERSITY

College of Music Representative, Council of Graduate Students, 2015–2016

Student Advocate, Sexual Assault Crisis Intervention Team, 2015–2016

**PUBLIC SCHOLARSHIP & ENGAGEMENT**

- 2022 Teaching Music in a Prison Town: The Rochester Education Justice Initiative, Musical Citizenship panel, University of Rochester Meliora Weekend, 30 September
- 2021 Disrupting Performance Practice Traditions and Subverting Stereotypes of the Stage: A Conversation with Dr. Antonio C. Cuyler, Interview Host for *Disruption. Action. Change: Creating a More Just and Equitable Arts Ecosystem*, 25 March
- 2020 “What D’You Mean Saint George Was A Turk?”: Britishness, Brexit, and *Englistan*, Virtual Presentation, Music Scholarship at a Distance Colloquium, 18 March
- 2020 “Shall Life Renew These Bodies?”: Recent Trends in Britten Studies, Pre-concert panelist for Benjamin Britten’s *War Requiem*, Sponsored by the University of Rochester Humanities Center, Eastman School of Music Philharmonia and Eastman–Rochester Chorus, 24 February
- 2017–2019 Contributor and Historical Consultant, MusicTheoryExamplesByWomen.Com
- 2017–2018 Concert Host and Lecturer, *Musicale: Performance Plus Recital Series*, George Eastman House Museum, Rochester, NY
- 2014 “Up With Your Song”: The Life and Music of Dame Ethel Smyth, Women’s History Month Lecture Series, Lansing Community College, 12 March

**ADMINISTRATIVE EXPERIENCE**

- 2023 Academic Affairs Specialist, Graduate Education and Postdoctoral Affairs, Arts, Sciences, and Engineering, University of Rochester

2021–2023 Academic Advisor, College Center for Advising Services, The College, University of Rochester

### **PROFESSIONAL DEVELOPMENT**

2023 Well-Being for Life and Learning Training Program, Health Promotion Office, University of Rochester

2022 LGBTQ+ Safe Space Certification, Office of Equity and Inclusion, University of Rochester

### **LANGUAGES**

French Reading Proficiency

German Reading Proficiency

Welsh Basic Skills in Reading, Writing, and Speaking

### **PROFESSIONAL AFFILIATIONS**

American Musicological Society

Midwest Chapter

Cold War and Music Study Group

Childhood and Youth Study Group

North American British Music Studies Association

North American Conference on British Studies

Royal Music Association

Society for the History of Children and Youth

### **REFERENCES AVAILABLE UPON REQUEST**