

EDUCATION

Duke University, Durham, NC — **Ph.D. Candidate in Musicology**; Certificate in Gender, Sexuality & Feminist Studies (2022–Present)

- Dissertation (working title): *The Afterlives of the Blues: Feminist Historiography and American Vaudeville Blues*

Duke University, Durham, NC — **M.A. in Musicology** (2022–2024)

Colorado State University, Fort Collins, CO — **B.A. in Music**; Certificates in Violoncello Pedagogy and French (2018–2021)

- Undergraduate Thesis: *An Intersectional and Bourdieusian Labor Analysis of Bessie Smith v. Columbia Records, Inc.*
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PUBLICATIONS

Koppes, Anne Elise. Review of *Blues on Stage* by John L. Clark Jr. Notes: Journal of the Music Library Association Quarterly, November 2025.

Koppes, Anne Elise. Review of *The Routledge Companion to Jazz and Gender*. Notes: Journal of the Music Library Association Quarterly, March 2023.

PROFESSIONAL EXPERIENCE

Fellow (Berger-Carter-Berger) | Institute for Jazz Studies 2026

- In-residence fellow at the Institute for Jazz Studies archives at Rutgers

Assistant Editor | Women and Music: A Journal of Gender and Culture 2025–PRESENT

- Line and style editing for quarterly issues.

President | Music Graduate Student Association at Duke University 2025–PRESENT

- Acts as graduate student body representative. Attends regular meetings faculty and Director of Graduate Studies. Coordinates bi-semester meetings, visiting lecturers, acts as MGSA liaison with Duke University administration as needed. Oversees edits to MGSA constitution, bylaws, and annual group activities across music subdisciplines (musicology, ethnomusicology, and composition).

Project Mentor and Manager | Franklin Humanities Institute 2023–2025

- Directed team research and student engagement on feminist-based archival practice for research related to Rosetta Reitz and Rosetta Records LPs (1970-1985).
- Mentored undergraduate research and international conference presentations; mentee now pursuing a PhD in English with a focus feminist musical representation.

Graduate Fellow | Humanities Unbounded at Duke University 2022-2023

- Seminar discussions and event planning related to Black musical creation, performance, and discourse in the 21st century.

Editor | Open Access Musicology 2021-2022

- Reviewed and edited undergraduate and graduate musicological papers.

Communications Director | C'elle Initiative: Empowering Women Cellists 2020-2021

- Designed and co-founded nonprofit initiative; coordinated international communications.

Executive Assistant | International Cello Institute 2018-2021

- Directed seasonal programming and managed transition to virtual format.

CONFERENCE PRESENTATIONS

"Blues is a Woman: Situating feminist desire in "fantasy" concerts." **Society for American Music Conference**, Richmond, VA — March 2026.

"Blues is a Woman: Situating feminist desire in feminist "fantasy" concerts." **American Musicological Society Conference**, Minneapolis, MN — November 2025.

"Archives and Creative Process." **International Care Ethics Research Consortium**, Utrecht, Netherlands — January 2025.

"Experimenting Alongside Rameau in *Génération Harmonique*." **Music Scholars National Conference, Society of Music Theory**, New Orleans, LA — November 2022.

"An Intersectional Analysis of Women Composers and Labor." **Rocky Mountain Chapter, American Musicological Society** — April 2021.

TEACHING EXPERIENCE

Teaching Assistant, Duke University Department of Music 2023-PRESENT

- Courses assisted include: Studio Pop/Music History I: Medieval and Renaissance/Music History III: Beethoven-WWI/Meet The Beatles and the 1960s/Motown and Soul

Cello Pedagogy Instructor 2020-PRESENT

- Certified in private and group instruction on Suzuki, Mantel, and Mooney methods.

Middle School Outreach Ensemble, Instructor

2018-2019

- Conductor, instructor, and sectional director for Colorado State sponsored outreach ensemble for local middle school orchestras.

RESEARCH INTERESTS (KEYWORDS)

Archival practice in jazz and blues history; feminist musicology; African American musical traditions; intersectional analyses of race, gender, and labor in music industries; cultural memory in sound archives.

REFERENCES

Musicology

Daphne A. Brooks, Yale University

Thomas Brothers, Duke University

Jennifer C. Nash, Duke University

Music Performance

Christopher D. Williams

Quinn

Contact information available upon request.