

Marie Comuzzo

Curriculum Vitae

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mariecomuzzo@brandeis.edu

EDUCATION

- May 2027 Ph.D. in Musicology, Brandeis University. Dissertation: “A Sonically Reimagined Silence: How the Discovery of Whale Songs Inspired an Environmental Commitment to the Ocean,” and the digital commons listeningwithwhales.org
- 2024 M.A. in Women’s, Gender, and Sexuality Studies, Brandeis University. Thesis: “The Pure Musical Vessel: Shaping Beauty Standards for Young Women and Genderqueer Instrumental Performers.”
- 2021 M.M. in Music History, University of Massachusetts, Amherst. Thesis: “The Voice of The Other: The Influence of Capitalism on The Representation of Gender and Race in Western Classical Music.”
- 2018 Graduate Performance Diploma in Violin, Boston Conservatory at Berklee.
- 2015 Violin Diploma (B.M. Equivalent), Arrigo Boito Conservatory, Parma, Italy.

PUBLICATIONS

- 2026 “A Collaborative Timeline: Fostering Student Agency in the Music History Survey,” co-written with Sarah Koval. *The Journal of Music History Pedagogy*.
- 2026 “Erosic Attuning and Grieving with Whales: Towards Ecosystemic Comradeship,” co-written with Marianna Ritchey. *TRACE: Journal of Human and Animal Studies*.
- 2026 “Listening with Whales: From Silence to Song.” In *Listening to the Swan Song: More-than-Human Beings and Sounds in Literature and Culture Through the Ages*, edited by Piotr Kociumbas and Joanna Godlewicz-Adamiec. Vandenhoeck & Ruprecht Verlag.
- 2023 “Singing with Whales: Exploring Human and Non-Human Connections,” *Society of Ethnomusicology Student News*. <https://www.semsn.com/191-comuzzo>.

ARTICLES AND CHAPTERS IN PROGRESS/UNDER REVIEW

- 2028 “Dressing Up, Stripping Down: Fatphobia, Gender Conformity, and Aesthetic Labor in Western Classical Music.” In *Music and Fashion*, edited by Sarah Kirbi Bloomsbury Academic.
- 2027 “Whales Holding: Singing Mothers and Gendermer Descendants in the Afterlife of the Middle Passage,” co-written with Michaela Harrison. In *Water’s Ways: Liquid Methods in the Arts and Humanities*, edited by Keyvan Allahyari, Katharina Fackler, Jennifer Leetsch, and Tyne Daile Sumner. Bloomsbury Academic.
- 2027 “Sargassal Theory of Perception: An Oceanic New-Materialist Macroalgal Spiraling Continuum,” co-written with Wer Ziemann and Finley Woodson-Gammon. In *Political Ecology and Perception: Approaches in Philosophy of Religion*, edited by Josephine Kaiser, Barbara Müller, Michel Steinfeld. Fink-Brill, 2027.

PUBLIC ENGAGEMENT

- October 2, 2026 “Listening With Whales: An Interdisciplinary Digital Commons.”
Platypus: The CASTAC Blog. Forthcoming.
- August 25, 2025 [“How Kētos became Whale: Oceanic Cosmologies in Sky and Sea.”](#)
Renaissance of the Earth Blog.

TEACHING EXPERIENCE

ACADEMIC APPOINTMENTS & AFFILIATIONS

- 2024 Visiting Instructor | Mount Holyoke College
- Western Music: 1950 to Today at Mount Holyoke College
- 2024/25 Visiting scholar at the Kinney Center for Interdisciplinary Studies as part of the Renaissance of the Earth Project
- 2020 Performing and Visual Arts, Residential Academic Program, UMass, Amherst

TEACHING ASSISTANT

- 2022-24 Brandeis University
- Exploring Music
 - Global Soundscapes
 - Guest Lecture on More-Than-Human Listening And Musicking
 - The Beginner’s Toolbox: Fundamentals of Music Notation and Performance
 - Music in Western Culture: Seventeenth and Eighteenth Centuries
 - Three Guest Lectures on The Canon, Gender, and Seventeenth Century Italy
 - Music in Film: Hearing American Cinema
 - Two Guest Lectures on “2001: A Space Odyssey” and “Entr’acte & Dadaism”
- 2019-21 University of Massachusetts, Amherst
- Music in History of Music, 1900 to Present
 - Music Appreciation
 - String Quartet.

GRANTS & FELLOWSHIPS

- 2025/26 [ACLS/Mandel Dissertation Innovation Fellowship Grant](#) (\$52,000)
- 2023-2026 Leadership and Digital Publishing Scholarship Awards, Digital Humanities Summer Institute
- 2024 Women’s Studies Research Center’s Scholar in Music, Brandeis University
- 2024-26 Pilot Study Research Awards, Brandeis University
- 2022/2026 Conference and Travel Awards, from the Women’s, Gender, and Sexuality Studies, the Music Departments, Brandeis University, Graduate Student Association, and Graduate School of the Arts and Sciences, Brandeis University
- 2025 Mandel Dissertation Innovation Grant, Brandeis University
- 2024 [SeaBASS 2024](#), Summer Institute for Marine Bioacoustics Grant
- 2024 PhD Research Award, Graduate Student Association, Brandeis University
- 2024 Provost Doctoral Research Award, Brandeis University

2023	Pilot Program for the Brandeis Interdisciplinary Writing Cohort, Supported by the Mandel Center for the Humanities, the Office of Graduate Affairs, and the Graduate School of the Arts and Sciences, Brandeis University
2023	Student Experience Grant for “Professional Development in Digital Humanities,” Supported by Connected Ph.D., Brandeis University
2023	Mandel Center for the Humanities Writing Retreat Grant, Brandeis University
2023	Sagan Family Graduate Research Grant, Brandeis University
2023	Higher Education Administrative Internship, Brandeis University
2022	Summer Grant for Professional Development, Brandeis University
2021	Grant for Expanding the Horizon of Doctoral Education in the Humanities
2021	Mandel Career Diversity Skill Grant, Brandeis University
2021/2027	Harry and Mildred Remis Fellowship, Brandeis University
2020	Student Travel Award, Music Department, University of Massachusetts, Amherst
2021	Graduate Assistantships and Tuition Waiver, University of Massachusetts
2015-18	Scholarship Awarded, Boston Conservatory at Berklee

INVITED TALKS, WORKSHOPS, & PUBLIC ENGAGEMENT

ACADEMIC TALKS

Oct. 2025	“Whales, Moths, and the Scales of Life and Death” Graduate Colloquium with Rachel Mundy Wesleyan University Middletown, CT
Sept. 2025	“Whalesong, Warsong: Cetaceans, Conflict, and Cooperation,” for the “Peace Notes series” The Environmental Building Peace Association Presented Online
May 2025	“Singing and Listening with Whales: Exploring Human and More-Than Human Musicalities” University of Bologna (UNIBO) Ravenna, IT
Sept. 2024	“A Sonically Reimagined Silence: How the Discovery of Whale Songs Inspired an Environmental Commitment to the Ocean,” for the ELEMENTS project Kinney Center for Interdisciplinary Renaissance Studies University of Massachusetts, Amherst, MA
April 2024	“Queering Whale Songs: Making Waves Through the Anthropocene” Mount Holyoke College South Hadley, MA
April 2021	“Reflections on the Roots of Gender and Race Discrimination in Western Classical Music: A Vignette,” for the Academic Conventions and Social Issues in Music University of Massachusetts, Amherst, MA

ACADEMIC WORKSHOPS

Nov. 2025	“What Does it Mean to Listen Musically to Whales? Notation, Embodiment, and Collective Improvisation,” with Finley Woodson-Gammon University of Nevada, Reno, NV
Nov. 2025	“Listening with Whales: Becoming Better Animals Through Human-Whale Connections” International Council for Traditions of Music and Dance (ICTMD) Study Group Online

PUBLIC ENGAGEMENT

- Feb. 2026 “Singing and Listening with Whales: Exploring Human and More-Than-Human Musicalities” | The Brandford Land Trust | Blackstone Library | Brandford, CT
- Jan. 2025 “Listening to Whales: Exploring Ecocentric Activism and Reciprocity through Song” | Biome Trust | Wellington, Aotearoa (New Zealand)
- March 2024 “Women in Music: Towards Wider Inclusion,” | International Students & Scholars Office's International Women's Day Event | Brandeis University | Waltham, MA

CONFERENCE TALKS

UPCOMING

- Nov. 2026 “Listening into Transcendence: Gender, Genius, and the Cultural Politics of Whale Song” in the panel “Listening Beyond Ourselves: Meaning-Making in the More-than-Human Sonic Worlds” | Sponsored by the Special Interest Group of Ecomusicology | Society of Ethnomusicology | Bloomington, IN
- Nov. 2026 “Training ‘Pure Musical Vessels’: Fatphobia and Body Policing of Classical Instrumentalists” | American Musicological Society | Online Presentation

PRESENTED

- July 2026 “The Whale in the Room: Music, Language, and Meaning” | at the “Environmental Pasts and Futures: Beyond Dualism—Thinking Creatively Across Worlds” Conference | Rachel Carson Center For Environment and Humanities | Tutzing, Germany
- June 2026 “Sounding Change: Whales, Environmental Activism, and Politics of Listening” | Fourth International Conference on Environmental Peacebuilding | Ottawa, Canada
- April 2026 “Listening with Comrade Orca: Becoming Better Animals Through Multispecies Solidarity” | 11th Biennial EASLCE Conference “Join the Orca Uprising!” Nonhuman Resistance and Multispecies (In)Justice | Utrecht University | Utrecht, Netherlands
- Feb. 2026 “On the Edge of Music and Language: Whale Songs as Epistemic Compass,” co-presented with Mason Youngblood | Graduate Music Conference | Yale University | New Haven, CT
- Dec. 2025 “The Pure Musical Vessel and the Aesthetic Regime of Classical Music: Fatphobia, Hierarchy, and Embodied Discipline” | Grainder Symposium in “Music and Fashion” | Presented Online | University of Melbourne, Australia
- Sept. 2025 “Grieving with and for Whales” co-presented with Alex South | The International Council for Traditions of Music and Dance (ICTMD) | Multispecies Sound and Movement Study Group | Online Business Meeting

- May 2025 “Listening to Grief, Singing into Birth: Mother Whales, Women Mothers, and Sonic Practices of Healing” | Northeast Chapter of the Society of Ethnomusicology (NECSEM) | Presented Online
- Jan 2025 “Listening to Whales: Exploring Ecocentric Activism through Sonic Entanglements” | 48th World Conference of the International Council for Traditional Music and Dance | Wellington, Aotearoa (New Zealand)
- May 2024 “Echoes of Change: Humpback Whale Songs as Catalysts of Activism in the Anthropocene” | Annual Meeting of the Northeast Chapter of the Society for Ethnomusicology (NECSEM) | Boston University, MA
- Nov. 2023 “Singing with Whales: Exploring Human and Non-Human Musicalities,” Lightning Talk at the American Musicological Society and Society of Music Theory Annual Conference | Chicago, IL
- Oct. 2023 “The Ideal Traumatized Body: Shaping Beauty Standards for Young Women and Genderqueer Performers” | Society of Ethnomusicology Annual Conference, Ottawa, Canada | Panel sponsored by the SEM Section Status of Women
- March 2023 Three Minute Thesis (3MT) Competition, “Fatphobia In Western Classical Music: How Body Discipline and Beauty Standards Shape the Career of Women and Genderqueer Performers” | Brandeis University, Waltham, MA
- May 2023 “The Voice of the Humpback Whale: Music, Language, or Sound?” Annual Graduate Music Conference | Presented Online
- May 2023 “‘It’s about damn time’: Body Liberation in Lizzo’s Music” | Themus (The Music Society at Temple) | Conference of the International American Society of Popular Music | Presented Online
- Nov. 2022 “Finding Freedom in Music Analysis: Positionality and Triple Consciousness” | Lighting Talk at AMS/SMT/SEM | New Orleans, LA
- May 2022 “Beyond Anthropocentrism: Music and Sound as Acts of Care between Humans and Other Animals” | Annual Graduate Music Conference | University of Connecticut, CT | Presented online,
- May 2022 “The Gendered ‘Other’: Female Erotic Sublimation in Ferrara’s Court” | Brandeis University Graduate Conference | “Illness and Healing: An interdisciplinary Symposium” | Waltham, MA
- March 2021 “Dark Like Me: Meaning and Metaphor in “Dream Variations” | University of Toronto Graduate Music Conference | Presented Online

RESEARCH EXPERIENCE

- 2022/27 Doctoral Research, Department of Musicology/Ethnomusicology; Women’s, Gender, and Sexuality, Studies; Environmental Studies; Brandeis University
- Conducting historical research on primary and secondary sources in form of archival work, interdisciplinary literature reviews, as well as music, poetic, and bioacoustics analysis to understand the relationship between humans and whales as mediated through sound across different cultures

- Qualitative research in forms of interviews, data analysis, coding
 - International field work in the United States, Tahiti, Aotearoa New Zealand, United Kingdom, and Germany
- 2023/24 Collaboration and research assistant for the digital humanity project [Rebalancing the Music Canon](#). Led by Anna E. Kijas | Tufts University
- Music Encoding Initiative (MEI)
 - MusicXML
 - GitHub
- 2020/21 Master's Research, Department of Music History, UMass, Amherst
- Conducted historical and interdisciplinary research on the underrepresentation of women and Black, Indigenous+, and Third Genders in Western classical music, and its relationship to colonialism and to the emergence of capitalism in in Early Modern Europe and, specifically, Italy and Germany.
 - Conducted historical research on primary and secondary sources in form of archival work, interdisciplinary literature reviews, as well as music and poetic analysis
- 2020 Research Assistant in Music and the Humanities, UMass, Amherst
- Assistant to Professor Emiliano Ricciardi, proofreading text underlay of musical editions for the Digital Humanist project www.tassomusic.org
 - Assistant to Professor Miriam Piilonen, Department of Music History

SERVICE AND LEADERSHIP

PROFESSIONAL SERVICE

Leadership & Committee Service

- 2024/28 Ecocriticism Group at the American Musicological Society
- Website Manager
 - Secretary
- 2025/26 Indigenous+ Representation Subcommittee of the Society for Marine Mammalogy
- Supporting Member & Workshop Organizer)
- 2024/26 Board Member of the *Journal of Music History Pedagogy*
- Student Body Representative
- 2021 Society of Music Theory (SMT) Scholars for Social Responsibility Interest Group
- Event-Organizer, Committee Member, and Abstract Reviewer
- 2020 Concert for the Amazon Forest
- Commissioning of the Repertoire, Violinist, Production of the Event
 - Fundraising in Support of Indigenous Activist Sonia Guajajara
- 2020 Concert in support of Extinction Rebellion with UMass Orchestra
- Main Event-Organizer, Violinist in the Orchestra

Conference Panel Organization

- Nov. 2026 “Fatphobia in Western Classical Music: Historic and Contemporary Perspectives”
American Musicological Society (AMS) | Presented Online
- Nov. 2026 “Listening Beyond Ourselves: Meaning-Making in the More-than-Human Sonic
Worlds” | Sponsored by the Special Interest Group of Ecomusicology | Society of
Ethnomusicology | Bloomington, IN
- June 2026 “The Whale in the Room: Music, Language, and Meaning,” | “Environmental
Pasts and Futures: Beyond Dualism—Thinking Creatively Across Worlds” |
Rachel Carson Center For Environment and Humanities | Tutzing, Germany
- Oct. 2023 “Surviving Dreams, Living Trauma: The Invisible Barriers That Stand Between
Performers and Their Success” | Society of Ethnomusicology Annual Conference
| Panel sponsored by the SEM Section Status of Women | Ottawa, Canada

Peer Review

- 2026 *Acta Musicologica*
- 2025 *Future Humanities* for a special issue on *Climate Fiction and the Limits of
Representation*.
- 2022 *The Journal for Undergraduate Research in Music*

Content Editor

- 2026 Environmental History Now

UNIVERSITY SERVICE

- 2023-2024 Pilot Program (founded, designed, and led): Brandeis Interdisciplinary Writing
Group for 3rd to 5th year Ph.D. Candidates
- 2023 Graduate Department Representative (Musicology)
- 2023 Main Organizer of the Graduate Conference “The Home-Place: Mapping Spaces
of Belonging,” Interdisciplinary Conference, Brandeis University
- 2022 Main Organizer of the Graduate Conference “Illness and Healing: An
interdisciplinary Symposium” Department of Musicology, Brandeis University
- 2021 Organizer and Logistic Support, Bach Festival & Symposium, UMass, Amherst
- 2020-21 Service for the Recruitment of Musicology and Violin Students

PROFESSIONAL TRAINING

- 2024-26 Digital Humanities Summer Institute
- Digital Humanities Leadership Training | Montreal, Canada
 - Digital Publishing | Victoria, Canada
- 2024 SeaBASS (Summer Institute for Marine Bioacoustics Training)

PROFESSIONAL WORK EXPERIENCE

- 2024/27 Publishing Associate & Website Designer | Brandeis University Press
- Acquisition in Environmental Studies, Gender, and Music

- Complete Re-design and Maintenance of the Website & the Title Management System
- Professional Ad Design for Journals
- 2023/24 Social Media and Marketing Support
 - Creation of Book Trailers, featured on *Shelf Awareness*
 - Design Promotional material
 - Organizing Events and Book talks
- 2021/23 Graduate Intern
 - Social Media, Email Marketing, and Publicity for Authors and Books
 - Input And Maintain Accurate Metadata For Backlists And Forthcoming Titles On Internal Press Databases
 - Preserve And Organize Files For Day-To-Day Operations, Including Author Manuscripts, Peer Reviews, Book Reviews, Promotional Data, Sub Rights Documentation, And Art
 - Prepare Materials For Editorial And Advisory Board Meetings
- 2021/22 Writing Consultant | Brandeis University Writing Center

SELECTED VIOLIN & VOICE PERFORMANCES

- 2026 Forecast Festival in Berlin | Pablo V. Cazares & Margot St. Finch
- 2026 4th International Conference | Environmental Peacebuilding | Austin Wallacu
- 2025 Improvisation Workshop Listening To/With Whales | University of Reno
- 2020 Concert in support of Extinction Rebellion | UMass Orchestra
- 2019 “Evening at Carnegie Hall” | New York Chamber Player Orchestra
- 2019 “I am the Baron” | Summer Intensive | Double Edge Theater
- 2019/20 String Quartet Concerts | UMass and Five Colleges
- 2019/20 String Orchestra Concerts | UMass, Amherst
- 2019 “Cliffhanger” | Premier with Victoria Senko | Composed by Daniel Schneider
- 2018 Solo Violin Recital | Boston Conservatory at Berklee
- 2018 Concertmaster for the Boston Conservatory Orchestra
- 2018 Improvisation Workshops with Pierre Hurel | Boston Conservatory
- 2017 Spontaneous composition with Alison Wedding | Berklee School of Music
- 2016 Horn Quintet by Schuller at New Music Festiva | Boston Conservatory
- 2016 Honor Concert | Boston Conservatory
- 2016 Concertmaster for “La Traviata” by Giuseppe Verdi | Rockport Theater, MA
- 2015 “Phelegra” by Xenakis | Contemporary Music Ensemble | Boston Conservatory
- 2014 Violin Recital | “Rocca di Luna” Festival | Montefiore Conca, Italy
- 2014 Opening festival “La Ciaccona di Bach” | Arrigo Boito Conservatory | Parma, IT
- 2014 Chaconne by Lilian Comuzzo | “Il testo tradito: la Ciaccona di Bach” | Parma, IT
- 2014/15 Orchestra Senza Spine at Teatro Manzoni | Teatro Comunale di Bologna, IT
- 2012/15 Tourné with Orchestra of the Arrigo Boito Conservatory of Parma
- 2011/13 Baroch Orchestra Performances & Tours with Petr Zejfart
- 2012/15 Operatic Concerts in Parma, Italy
- 2012/15 Tourné with Orchestra Posticum Iuventutis Internationalis
- 2011/14 European Musical Festival

SELECTED MASTERCLASSES

Eugene Friesen, Tony Arnold, Pierpaolo Maurizzi, Yves Savary, Hugo Ticciati, Judith Eisenberg, Rhonda Rider, Marco Fornaciari, Giacomo Scarponi, Kathryn Lockwood, Cookie Segelstein, Alexander Mandl, Tracy Silverman, Alison Wedding, Katy Lansdale.

LANGUAGE PROFICIENCY

Italian: native

English: fluent

German: fluent reading and basic speaking skills

SOFTWARE & DIGITAL HUMANITIES TOOLS PROFICIENCY

InDesign | Photoshop | Premiere | XML | MEI | GitHub | WordPress | Elementor | Scalar | Omeka

REFERENCES

Bradford Garvey, PhD

Assistant Professor of Ethnomusicology

Department of Music

Brandeis University

Waltham, MA

bradfordgarvey@brandeis.edu

Marianna Ritchey, PhD

Associate Professor of Music History

Department of Music

University of Massachusetts

Amherst, MA

mritchey@umass.edu

Karen V. Hansen, PhD

Professor Emerita

Departments of Sociology & Women's, Gender and Sexuality Studies

Brandeis University

Waltham, MA

khansen@brandeis.edu

David Rothenberg, PhD

Distinguished Professor of Philosophy and Music

Department of Music, New Jersey Institute of Technology

Cold Springs, NY

david.b.rothenberg@njit.edu

Miriam Piilonen, PhD

Assistant Professor of Music Theory

Department of Music

University of Massachusetts

Amherst, MA

mpiilonen@umass.edu

PROFESSIONAL MEMBERSHIPS

American Musicological Society

Society of Ethnomusicology

Society of American Music

Royal Music Association

Society for Marine Mammalogy

Environmental Peacebuilding

International Council of Traditional Music and Dance