

**WENDY HELLER**  
**Scheide Professor of Music History**  
**Chair, Department of Music**  
**Director, Program in Italian Studies**  
**Associate Member, Department of French and Italian**  
**December 2016**

Woolworth Center of Musical Studies  
Princeton University  
Princeton, New Jersey 08544  
Tel: 609-258-1906 Fax: 609-258-6793  
wbheller@princeton.edu

## **1. ACADEMIC APPOINTMENTS**

### **PRINCETON UNIVERSITY**

Chair, Department of Music, 2015-  
Acting Chair, Music Department 2011-12  
Professor 2008-  
Associate Professor, 2004-8  
Assistant Professor 1998-2004

### **NON-PRINCETON APPOINTMENTS**

Università degli Studi di Urbino Carlo Bo; Urbino Renaissance Lectures: The Court and the City, July 2015  
Harvard University, Villa I Tatti, Harvard University Center for Italian Renaissance Studies, 2006-7  
Folger Library Institute, Fall 2007  
Columbia University, Society of Fellows in the Humanities, Postdoctoral Fellow, 1997-8  
Brandeis University, Visiting Assistant Professor, 1996  
Tufts University, Visiting Lecturer, 1995  
The Boston Conservatory, Adjunct Lecturer, 1995  
Connecticut College, Adjunct Lecturer, 1993, 1995  
New England Conservatory of Music, Instructor, 1989-91

## **2. EDUCATION**

Brandeis University, Ph.D. in Musicology, 1995  
New England Conservatory Of Music, M.M in Musicology, 1986  
With Academic Honors and Distinction in Performance  
New England Conservatory of Music, B.M. in Vocal Performance, 1978

## **3. FELLOWSHIPS AND AWARDS**

Old Dominion Professorship, Princeton University, 2014-2015

Princeton University Art Museum, Andrew W. Mellon Fund for Faculty Innovation for New Freshman Seminar: "Listening at the Museum: A History of Music Through the Visual Arts" 2012

Oxford-Princeton Collaborative for "Staging History: Performing in the past in the theatres of London and New York, 1770-1870" with Michael Burden (New College, Oxford), 2012-2014

Sylvan and Pamela C. Coleman Memorial Fellowship, Metropolitan Museum of Art, 2010-2011

American Council of Learned Societies, Friedrich S. Burkhardt Fellowship, 2006-7

Gladys Kriebel Delmas Foundation Grant, Grant for Research in Venice, 2006-7

American Council of Learned Societies, Sabbatical Grant, 2006-7 (declined)

American Philosophical Society Sabbatical Grant, 2006-7 (declined)

New England Conservatory, Honorary Alumna, 2003

Princeton University, Samuel E. Davis Preceptorship, 2002-5

Oxford University, New College, Visiting Fellowship, 2001

American Academy Rome: Rome Prize in Post-Classical Humanistic/Italian Studies, 2000-1

Columbia University, Mellon Fellow in Music, Society of Fellows in the Humanities, 1997-8

Gladys Kriebel Delmas Foundation Grant, Grant for Research in Venice, 1996

National Endowment for the Humanities, Fellowship for Independent Scholars, 1996-7

National Endowment for the Humanities, Dissertation Fellowship, 1994

American Musicological Society, AMS 50 Dissertation Fellowship, 1993

Brandeis University, Sachar Grant for International Study, 1991,

Gladys Kriebel Delmas Foundation, Grant for Dissertation Research in Venice, 1991, 1992

#### 4. PUBLICATIONS

##### BOOKS:

*Music in the Baroque. Western Music in Context: A Norton History* (New York: W.W. Norton, 2013)

*Anthology for Music in the Baroque* (W.W. Norton, 2013)

##### Reviews:

- Kimberly Beck, *Music Library Association. Notes.* 72 (2015), 356-358
- Evan McCarthy, *Early Music America* 20/1 (Spring, 2014), 60-61
- Paul Laird, *College Music Symposium* 54 (June 2014)
- Richard Adams, *Making Literary Magazine* (June, 24, 2014)
- David Ledbetter, "Revisiting the Baroque," *Early Music* 42 (2014), 463-4

*Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003)

##### Awards:

- Finalist, Otto Kinkeldey Award, American Musicological Society, 2004
- Book Prize, Society for the Study of Early Modern Women, 2004

##### Reviews:

- Eleonora Beck, *Opera Today*, July 15, 2005
- Tim Carter, *Renaissance Studies* 18 (2004), 628-31
- Beth Glixon, *Journal of the Society for Seventeenth-Century Music* 12 (2006)
- Robert Holzer, *Journal of the American Musicological Society* 60 (2006), 193-200
- Patricia Howard, *The Musical Times* 145 (2004), 91-94.
- Jonathan Keates, *Times Literary Supplement* Dec 24 (2004), 10.
- Thomasin LaMay, *Renaissance Quarterly* 57 (2004), 1405-6.

- Hugh Mason, *International Journal of the Classical Tradition* 12/3 (2006), 472-474.
- Anne MacNeil, *Notes*, 61/4 (2005), 1002-1005
- Sally Sanford, *Early Music America*, 11/3 (Fall 2005), 45
- Emily Wilbourne, *Cambridge Opera Journal* 18 (2006), 217-224
- Sarah E. Williams, *Early Modern Women: An Interdisciplinary Journal* 1 (2006), 159-60

*Animating Ovid: Opera and the Metamorphosis of Antiquity in Early Modern Italy* (in preparation)

#### EDITED BOOKS AND VOLUMES

*Staging History: Historical Drama in Britain and America, 1780–1860*, edited with Michael Burden Jonathan Hicks and Ellen Lockhart (Oxford: Bodleian Library Publishing, 2016)

*Cambridge Opera Journal*, Vol. 15 no. 3 (2003); Issue on Dance and Venetian Opera. Co-edited with Rebecca Harris-Warrick, Cornell University; includes “Winged Feet and Mute Eloquence: Dance in Seventeenth-Century Venetian Opera,” manuscript compiled and edited posthumously by Wendy Heller and Rebecca Harris-Warrick, 216-280

*Performing Homer: The Voyage of Ulysses from Epic to Opera*, edited with Eleonora Stoppino (Farnham: Ashgate Press, in preparation)

#### CRITICAL EDITIONS:

Cavalli, Francesco, *Vermonda L'Amazzone di Aragona*. Cavalli Edition. (Kassel: Barenreiter, 2017, in preparation)

Handel, George Frideric. *Admeto, Re di Tessaglia*. Hallische Handel Ausgabe (Kassel: Barenreiter, in preparation)

#### ESSAYS:

“Learning to Lament: Opera and the Gendering of Emotion in Seventeenth-Century Italy,” *Edinburgh Companion to Music and Literature* edited by Ros King and Delia DaSousa (Edinburgh: Edinburgh University Press, in press)

“A Tale Founded Upon the Facts: ‘The Exiles in Britain and America,’ in *Staging History: Historical Drama in Britain and America, 1780–1860*, edited by Wendy Heller, Michael Burden, Jonathan Hicks, and Ellen Lockhart (Oxford: Bodleian Library Publishing, 2016), 160-177

“*Il favore degli dei* (1690): Meta-Opera and Metamorphoses at the Farnese Court,” *Dramatic Experience: The Poetics of Drama and the Early Modern Public Sphere(s)*, edited by Kiril Ospovat, Tatiana Korneeva, and Katja Gvozdeva, for the series *Drama and Theatre in Early Modern Europe* (Leiden and Boston: Brill, 2016), 118-140

“‘Aus eigener Erfahrung redet’: Bach, Luther, and Mary’s Voice in the *Magnificat*, BWV 243,” *Understanding Bach* 10 (2015)

"Barbara Strozzi and the Taming of the Male Poetic Voice," in *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*, edited by Dinko Fabris and Margaret Murata (Belgium: Brepols 2015), 131-169

"Ovid's Ironic Gaze: Voyeurism, Rape, and Male Desire in Cavalli's *La Calisto*," *Eroticism in Early Modern Europe*, edited by Bonnie Blackburn and Laurie Stras (Farnham: Ashgate, 2015), 203-225

"Opera Between the Ancients and Moderns," in *Oxford Handbook of Opera*, ed. Helen Greenwald (Oxford: Oxford University Press, 2014), 275-295

"The Veil, the Mask, and the Eunuch: Sight, Sound, and Imperial Erotics in *L'incoronazione di Poppea*," in *Word, Image, and Song*, edited by Rebecca Cypess, Beth Glixon, and Nathan Link (University of Rochester Press, 2013), 145-166

"Hypsipyle, Medea, and the Ovidian Imagination: Taming the Hero in Cavalli's *Giasone*," in *Readying Cavalli's Operas for the Stage: Manuscript, Edition, Production*, ed. Ellen Rosand (Farnham, Surrey, UK; Burlington, VT, 2013), 167-186

Reviews:

- Colin Timms, *Early Music*, 42 (2014), 293-295
- Cockburn, Brian, *Fontes Artis Musicae*, 61/4 (2014): 425

"Daphne's Dilemma: Desire as Metamorphosis in Early Modern Opera," in *Structures of Feeling in Seventeenth-Century Expressive Culture* (Toronto: University of Toronto Press, 2013), 175-208

Reviews:

- Brendan Prawdzik, *Seventeenth Century*, 28/4 (2013), 469-71
- Gail Kern Paster, *Renaissance Quarterly*, 66/4 (2013), 1406-7

"*Ermiona* and the Ballo dei beozi (1636). A Padovan Legacy for Venetian Theatrical Dance", in *Virtute et arte del danzare". Contributi di storia della danza in onore di Barbara Sparti*, ed. Pontremoli (Roma: Aracne, 2011), 115-131

"Il canto degli dei: opera, verosimiglianza, and mitologia nel primo Seicento," *Atti del Convegno internazionale "Musicologia fra due Continenti: l'eredità di Nino Pirrotta"*, edited by Franco Piperno and Fabrizio della Seta (Florence: Olschki, 2010), 127-139

"Dancing Statues and the Myth of Venice: Ancient Sculpture on the Opera Stage," *Art History* 33 (2010), 304-313. Reprinted in *Theatricality in Art and Architecture*, ed. Caroline van Eck and Stijn Bussels (West Sussex: Blackwell, 2011)

"Phaedra's Handmaiden: Tragedy as Comedy and Spectacle in Seicento Opera," *Ancient Drama in Music for the Modern Stage*, ed. Peter Brown and Susanna Ograjensek (Oxford: Oxford University Press, 2010), 67-84

"Loving Theseus: The Spectacle of Feminine Passions on the Munich Stage (1662)," *Basler Jahrbuch für Historische Musikpraxis* 33 (2009), 197-212

"A Musical Metamorphosis: Ovid, Bernini and Handel's *Apollo e Dafne*," *Handel Jahrbuch* (2008), 35-63

"Venice's Mythic Empires: Truth and Verisimilitude in Venetian Opera," in *Opera from Monteverdi to Bourdieu*, Victoria Johnson, Thomas Ertman, and Jane Fulcher, eds. (Cambridge: Cambridge University Press, 2008), 34- 52

Reviews:

- Christopher Morris, *Opera Quarterly* 24 / 3-4 (2008), 325-331.
- Patricia Howard. *The Musical Times* 149 (summer 2008), 87-93

• "Venezia in Egitto: Egyptomania and Exoticism in Seventeenth-Century Venice," in *L'arte della scena e l'esotismo in età moderna / The Performing Arts and Exoticism in the Modern Age*, ed. Francesco Cotticelli and Paologiovanni Maione (Naples: Turchini Edizioni, 2007), 107-121

"'La forza d'amore' and 'Monaca sforzata': Opera, Tarabotti, and the Pleasures of Debate," in *Arcangela Tarabotti, a Literary Nun in Baroque Venice*, ed. Elissa Weaver (Ravenna: Longo, 2006), 141-157

"The Castrato as Man: Trajectories from the Seventeenth Century," *British Journal for Eighteenth-Century Studies* 28 no. 3 (2006), 307-321

"Usurping the Place of the Muses: Barbara Strozzi and the Female Composer in Seventeenth-Century Italy," in *The World of Baroque Music: New Perspectives*, ed. George B. Stauffer. (Bloomington: Indiana University Press, 2006), 145-168

Review:

- David R.M Irving, *Early Music* 36 / 3 (2008), 455-457

"Amazons, Astrology, and the House of Aragon: Veremonda tra Venezia e Napoli," *La circolazione dell'opera veneziana del Seicento*," ed. Dinko Fabris (Naples: Editoriale Scientifiche, 2005), 147-162.

"Poppea's Legacy: The Julio-Claudians on the Venetian Stage," *Journal of Interdisciplinary History* 36 no. 3 (Winter, 2005), 279-302

"The Beloved's Image: Handel's Admeto and the Statue of Alcestis," *Journal of the American Musicological Society* 58 no. 3 (2005), 559-637

Review:

- Robert Ketterer, "Opera and the Uses of the Classical Tradition: Four Studies," *International Society for the Classical Tradition* 17 / 1 (2010), 60-86

"Venice and Arcadia." *Musica e Storia* 12 (2004), 21-34

"Dancing Desire on the Venetian Stage," *Cambridge Opera Journal* 15 (2003), 281-295

"Of Bears, Satyrs, and Diana's Kisses: Metamorphoses in Early Modern Opera," in *Attending to Early Modern Women: Gender, Culture, and Change* (Newark: University of Delaware Press, 2003), 66-97

"A Present for the Ladies: Ovid, Montaigne, and the Redemption of Purcell's Dido," *Music & Letters* 84 (2003), 192-208

"O delle donne miserabil sesso': Tarabotti, Ottavia, and *L'incoronazione di Poppea*," *Il Saggiatore Musicale* 8 (2000), 5-46

"Tacitus Incognito: Opera as History in *L'incoronazione di Poppea*," *Journal of the American Musicological Society* 52 (1999), 39-96

Reprints:

- *Baroque Composers 1*, ed. Richard Wistreich (Farnham: Ashgate, 2010), 353-410
- *Studies in Seventeenth-Century Opera*, ed. Beth Glixon (Farnham: Ashgate, 2010), 101-153

"O castità bugiarda: Dido, Opera, and the Convention of Abandonment," in *A Woman Scorn'd: The Myth of Dido—Queen of Carthage*, ed. Michael Burden (London: Faber and Faber, 1998), 169-225

"Reforming Achilles: Gender, *Opera Seria* and the Rhetoric of the Enlightened Hero," *Early Music* 26 (1998), 562-582

Reprint:

- *Ashgate Library of Essays in Opera Studies 2*, edited by Charles Dill (Farnham: Ashgate, 2010), 123-137

"The Queen as King: Refashioning Semiramide for *Seicento* Venice," *Cambridge Opera Journal* 5 (1993), 93-114

**REVIEW ESSAYS:**

"Venice without the Carnival: The Pierre Audi Monteverdi Cycle," *Opera Quarterly* 24 (2008), 293-306

Ellen Rosand, *Monteverdi's Final Operas: A Venetian Trilogy* (University of California Press, 2008), in *Journal of the American Musicological Society* 63/2 (2010), 367-377

**REVIEWS:**

Robert L. Marshall and Traute M. Marshall, *Exploring the World of J.S. Bach: A Traveler's Guide* (Champagne-Urbana: University of Illinois Press, 2016), *Early Music America* 22/3 (2016), forthcoming

Jeffery Kurtzman, *Approaches to Monteverdi: Aesthetic, Psychological, Analytical, and Historical Studies. Variorum Collected Studies* (Farnham: Ashgate, 2013), *Early Music America* 20/3 (2014), 55-56

Richard Wistreich, John Butt, eds. *Monteverdi Companion* (Cambridge: Cambridge University Press, 2008), *Early Music America* 15/3 (2009), 53-54

Beth L Glixon and Jonathan E. Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006), in *Early Music* 36/2 (2008), 310-314

- Winton Dean, *Handel's Operas 1726-1741* (Woodbridge, UK: The Boydell Press), *Early Music America* 14/1 (2008), 61
- Raffaele Brandolini, *On Music and Poetry (De musica et poetica, 1513)*. Translated and with notes by Ann E. Moyer, with assistance of Marc Laureys (Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2001), *Neo-Latin News* 52 (2004), 143-145
- Anne MacNeil, *Music and Women of the Commedia dell'arte in the Late Sixteenth Century* (Oxford: Oxford University Press, 2003), *Early Music* 32 (2004), 608-10
- Jeffrey Summit, *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship* (Oxford: Oxford University Press, 2000), in *Music & Letters* 84 (2003), 684-688
- Stravaganze: 17th-Century Italian Songs and Dances*. The King's Noyse, David Douglass, director, with Andrew Lawrence-King, harp. Harmonia Mundi USA, 1995 [HMU 907159], in *Journal of the Society of Seventeenth-Century Music*, vol. 3
- Gluck, *La Semiramide riconosciuta*, ed. Gerhard Croll and Thomas Hauschka (Kassel: Bärenreiter, 1996) in *Notes* 54 (1997), 262-4
- Barbara Strozzi, *Cantate, ariete a una, due, e tre voci, Opus 3*, ed. Gail Archer (Recent Researches in the Music of the Baroque Era, 83) and Chiara Margarita Cozzolani, *Motets*, ed. Robert L. Kendrick (Recent Researches in the Music of the Baroque Era, 87) in *Notes* 56 (1999), 473-478

#### ENCYCLOPEDIA ARTICLES:

- "Ariadne"; "Mime and Gesture"; "Deus ex machina." *The Classical Tradition*, edited by Anthony Grafton, Glenn W. Most and Salvatore Settis (Harvard: Harvard University press, 2010)
- "Cantors"; "Birnboym, Avrom Ber"; "Schorr, Baruch"; "Sirota, Girshon," *The YIVO Encyclopedia of Jews in Eastern Europe* (New Haven: Yale University Press, 2008)
- "Monteverdi, Claudio"; "Schütz, Heinrich"; "Vivaldi, Antonio"; Palestrina, Giovanni," *Dictionary of Early Modern Europe* (New York: Charles Scribner's Sons, 2005).
- "Busenello, Giovanni Francesco." *New Grove Dictionary of Music and Musicians* (2nd edn. London: MacMillan, 2001) (revision of essay by Thomas Walker)
- "Monteverdi, Claudio"; "Cicognini, Giacinto Andrea"; "Gay, John"; "Rinuccini, Ottavio"; "Striggio, Alessandro"; "Rospigliosi, Giulio." *International Dictionary of Opera* (Detroit: St. James Press, 1993)

#### MISCELLANEOUS PUBLICATIONS: PRINT, WEB, AND MULTIMEDIA

- "My Journey with *Veremonda l'Amazzone di Aragona*," in *The Veremonda Resurrection*, ed. Allison Zurfluh (Pistoia, Gli Ori Editori, 2016), 13-17
- "Veremonda and the Journey from Venice to Naples," essay for program book, Schwetzingen Festival, April 2016

"Mysterious Veremonda," essay for program book, *Spoletto Festival*, July 2015

*Music in the Baroque: Companion Website* <http://wendyhellerbaroquemusic.com>

*Performing the Passion: J.S. Bach and the Gospel According to Saint John*

DVD produced by Margot Fassler and Jacqueline C. Richard (New York; W.W. Norton, 2010)

"Handel's Siren Song," *Playbill*, March 2010

"*L'incoronazione di Poppea*," essay for program book, Drottingholm Festival, Drottingholm Sweden, July 2009

"Wendy Heller on Handel's *Messiah*," *New York Times Website*, April 23, 2007

## 5. ADDITIONAL BIBLIOGRAPHY

James Oestreich, "Handel's 'Hallelujah' Chorus: A Malice toward Judaism?" *New York Times*, April 24, 2007 (also published in the *International Herald Tribune* and *La Repubblica*)

Alex Ross, "Unsung: Rediscovering the operas of Francesco Cavalli," *The New Yorker*, May 25 (2009)

David Yearsley, "Poets, Mothers, and Performers: Considering Women's Impact on the Music of Johann Sebastian Bach," *Eighteenth Century Music*, 17/2 (2010), pp. 326-329 (Review of Keynote lecture)

## 6. ACADEMIC LECTURES

"*Olimpia Vendicata*: Myth, Epic, and Ariostean Caprice in the Seicento Libretto"  
*Ariosto after 500 Years*, Symposium co-sponsored by New York University and City University of New York, October 2016

"Producing Cavalli's Operas: To Dance or Not to Dance?"  
*Fourth Historical Dance Symposium, Italy and the Dance*  
Burg Rothenfels am Main, Germany, May 2016

"*Ovidio Travestito*: Viewing Seicento Opera through Anguillara's Lens"  
Renaissance Society of America, Boston, April 2016  
*The Musical Humanism of the Renaissance and its Legacy*, University of Warwick, Palazzo Pesaro Papafava, Venice, June 2016  
Seventeenth International Conference on Baroque Music, July 2016

"Veremonda Between Venice and Naples"  
*Journée Cavalli e l'Opéra à Venise*, Colloquium of the Cavalli Study Group of the International Musicological Society, March 2016



- "Enchanted Gardens: The *Locus Amoenus* in Seicento Opera"  
Dorothy Ford Wiley Crosswords Lecture, Medieval and Early Modern Studies,  
University of North Carolina, Chapel Hill, April 2015; Opera Studies, University of  
Iowa, February 2016
- "Marble Orpheus"  
DMA Colloquium Series, The Peabody Conservatory, April 2015
- "Listening to European Jewry: An Undergraduate Perspective," session sponsored by Jewish  
Studies and Music: A Study Group of the American Musicological Society, Annual  
Meeting of the American Musicological Society, Milwaukee, November 2014
- "After *Orfeo*: Music History Pedagogy in the Seventeenth Century," chair and organizer,  
sponsored by the Society for Seventeenth-Century Music, Annual Meeting of the  
American Musicological Society, Milwaukee, November, 2014
- "Terpsichore Unchain'd: Historical Dance and Music on the Baroque Stage"  
Marriage of Music and Dance, Symposium in Memory of Julia Sutton,  
New England Conservatory, October 2014
- "Sylvan Song: The *Locus Amoenus* in Seicento Opera"  
The Society for Renaissance Studies Sixth Biennial Conference  
University of Southampton, July 2014
- "*Il favore degli dei*: Myth, Spectacle, and Ovidian Dramaturgy in *Seicento Opera*"  
*Dramatic Experience: Poetics of Drama and the Public Sphere(s) in Early Modern Europe and  
Beyond*; International Conference, Freie Universität, Berlin, November 2013; MLA,  
January 2014; Baroque Biennial Conference, Salzburg, July 2014
- "Satyrs, Nymphs, and Dancing Toys: Gender Politics in 17<sup>th</sup>-century Theatrical Dance"  
Christena Schlundt Lecture in Dance Studies, University of California at Riverside,  
Department of Dance, April 2013
- "Aus Eigener Redet: Bach, Luther, and the Mary's Voice in the Magnificat"  
Fifteenth Biennial Conference on Baroque Music, Southampton, July 2012
- "Maenads, Mayhem, and the Mystique of the Feminine"  
Ray Smith Symposium, Syracuse University Humanities Center, December, 2011
- "Arethusa and Daphne: Opera, Sculpture, and the Staging of Desire for Scipione Borghese,"  
Department of French and Italian, Princeton University, November, 2011  
Renaissance Society of America, March 2012  
Society for Seventeenth-Century Music, April 2012
- "Orpheus and the Origins of Opera: Looking Back at Peri's *Euridice*,"  
Opera Studies Forum, University of Iowa, October, 2011
- "Mary Sings: Searching for the Feminine in Bach's World"  
Bach Network UK, Dialogue Meeting, August 2011
- "*Favole Incantante*: Listening to Opera through Visual Culture in Early Modern Italy"

Metropolitan Museum of Art, New York, NY, Fellows Symposium, 2011

“Rescuing Ariadne”

Peabody Institute of Johns Hopkins University, April 2011  
Cornell University, April 2012; Reed College, April 2014  
Reed College, Department of Art and Art History, March 2014

“Behind Poppea’s Veil: Sight, Sound, and Imperial Erotics in *L’incoronazione di Poppea*”  
The Classical Association of the Atlantic States, Newark, NJ, October 2010

“‘Guerrieri et Amazzoni’: Love and War on the Venetian Stage”

*Cavalli, his Circle, and Erismena*, New College, Oxford University, June 2010

“Un dardo pungente” Taming the Hero in Cavalli’s *Giasone*,”

Fourteenth Baroque Biennial Conference, Queens University, Belfast, North Ireland,  
June 2010

“‘Un maggiore diletto’: Staging Ovidian Fantasies in Early Modern Rome”

*Early Modern Rome, 1341-1667*, University of California Study Center in Rome/ Istituto  
Storico Italiano per il Medioevo, May 2010 [also presented in expanded version of Case  
Western University Music Department Colloquium, October 2010]

“Loving Theseus: The Spectacle of Feminine Passions on the Munich Stage (1662)

*Opera als “Gesamtkunsterk” zum Verhältnis der Künste im barocken Musiktheater*  
Schola Cantorum, Basel, Switzerland, November 2009

“Searching for Bach: Rethinking Women in Baroque Music” (Keynote address)

*Poets, Mothers, and Performers: Considering Women’s Impact on the Music of J.S. Bach*  
Yale University, Institute of Sacred Music, October 2009

“Behind Poppea’s Veil: Sight, Sound, and Imperial Erotics in *L’incoronazione di Poppea*”

*New Perspectives on Poppea*, Nordic Network for Early Opera, Stockholm, Sweden, July  
2009

“Un dardo pungente” Taming the Hero in Cavalli’s *Giasone*,” Manuscript, Edition, and  
Production:

*Readying Cavalli’s Opera For the Stage*, Yale University Baroque Opera Project, April 2009

“Marsia’s Lament: Animating the Contest of Marsyas and Apollo in Barberini Rome,”

*Instruments of Passion: Painting, Music, and the Contest of the Arts*, Metropolitan Art  
Museum and Columbia University, March 2009

Learning to Lament: Monteverdi and the Gendering of the Passions” (Keynote address)

*Cultural History of Emotions in Premodernity*, Umea University, Sweden, October 2008

“Marsia’s Lament: Animating the Contest of Marsyas and Apollo in Barberini Rome”

*Metamorphoses of Orpheus*, Corfu, Ionian Academy, June 2008

“Il canto degli Dei: opera, verosimiglianza e mitologia nel primo Seicento,”

*Convegno Internazionale Musicologia fra due continenti: l’eredità di Nino Pirrotta* Università  
di Roma (“La Sapienza”), June 2008

- "Ovid's Ironic Gaze: Staging Male Desire in Cavalli's *La Calisto*"  
*Calisto a le stelle: Cavalli and the Staging of Venetian Opera*, Gresham College, London UK  
September 2008
- "Dancing the Myth of Venice: The Public Statuary, Opera, and *Il ballo delle statue*"  
Renaissance Society of America, April 2008
- "Cupid Disarmed: Mythic Musings in *La virtù de' strali d'Amore*"  
Symposium, Eastman School of Music, Rochester NY, November 2007
- "Fedra's Handmaiden: Tragedy as Comedy and Spectacle in the Seicento"  
*Ancient Drama in Modern Opera, 1600-1800*, University of Oxford, Classics Centre, July  
2007
- "Handel and Ovid: Sight, Sound, and Metamorphoses in Settecento Italy"  
*Myth and Allegory in Handel's Music*, Handel-Festspiele in Halle an der Saale, June 2007
- "Animating Arcadia: Ovid through Opera's Mirror"  
Seminar in Italian Studies, Villa Spelman, Florence, Italy, May 2007  
Villa I Tatti, Harvard University Center for Italian Renaissance Studies, February 2007
- "Handel's *Messiah* and Anti-Judaism: A Response to Michael Marissen"  
American Handel Society, Princeton University, April 2007
- "Le donne trasformate: Temi Ovidiane nell'opera del Seicento"  
Colloquium, Università degli Studi di Roma ("La Sapienza"), Rome, Italy, February 2007  
Università Basilicata, Potenza, Italy, March 2007
- "Humanism, Myth, and the Dark Ages: Rethinking Antiquity in Seicento Opera"  
*The Embodied Myth in the dramma per musica*," Royal Conservatory of Music, Brussels,  
December 2006
- "Playful Passions: Barbara Strozzi and the Expression of Desire"  
Biennial Baroque Conference, University of Warsaw, Warsaw, Poland, July 2006  
*Passaggio in Italia': Music of the Grand Tour in 17<sup>th</sup>-century Italy*, Utrecht Early Music  
Festival, Utrecht, Holland, August 2006
- "Poppea's Veil: Gender and Empire in *L'incoronazione di Poppea*."  
University of Houston: Colloquium, Department of Italian Studies and Women's  
Studies, April 2006
- "*Il bel imago*": Portraits and Lovers in Early Modern Opera"  
Renaissance Society of America, San Francisco California, March 2006
- "Transforming Ovid: Love, Desire and Metamorphosis in Cavalli's *Gli Amori d'Apollo e di Dafne*"  
Keynote address for performance of *Gli Amori di Apollo e di Dafne*, Bowling Green State  
University, November 2005
- "Musicology and Feminism," Feminist Scholarship Today: An Interdisciplinary Panel,  
organized by Mary Garrard, Society for Sixteenth Century Studies, Atlanta, Georgia,  
October 2005
- "Daphne's Dilemma: Desire as Metamorphosis in Early Modern Opera"

- Structures of Feeling: Genders and Sexualities, Clark Library, UCLA, January 2005  
Columbia University Music Department Colloquium Series, October 2005  
Notre Dame Music Department, Colloquium Series, November 2005  
University of Tennessee at Knoxville, February 2006  
Duke University, January 2006
- “Pan’s Breath and Apollo’s Bow: The Recuperation of Antiquity in Seventeenth-Century Opera”  
Annual Meeting of the American Musicological Society, Seattle, November 2004
- “Pan’s Pipes and the Triumph of Bacchus: Rethinking Antiquity in Early Modern Opera “  
Opera Seminar, Humanities Center, Harvard University, October 2004
- “Venezia in Egitto: Egyptomania and Exoticism in Seventeenth-Century Venice”  
*L’arte della scena l’esotismo in età moderna*, Istituto Universitario Suor Orsola Benincasa, Naples, Italy, June, 2004
- “Nymphs, Satyrs, and the Dances of Pan: Opera and the Rhythm of Arcadian Sexualities”  
Music History Colloquium, Trinity University, February 2004  
*Eros and Euterpe: A Conference on Music and Eroticism*, Indiana University, Bloomington, February 2004  
Musicology Colloquium, University of Texas at Austin, February 2004  
Renaissance Society of America, Scottsdale, Arizona, April, 2002  
*Seminar on Music and Sexual Aggression*, Utrecht Early Music Festival, Utrecht, Holland, August, 2001
- “Poppea’s Legacy: The Julio-Claudians on the Venetian Stage”  
Musicology Colloquium, University of Kentucky, November 2003  
Conference on Opera and Society, Princeton University. March 2004
- “The Beloved’s Image: Handel’s Admeto and the Statue of Alcestis”  
*The Reception of Greek Tragedy Since Antiquity*, Center for the Ancient Mediterranean, Columbia University, April, 2003  
Musicology Colloquium Series, Yale University, April, 2003  
Musicology Colloquium Series, Brandeis University, December 2004
- “I pianti d’Apollo: Desire, Melancholy, and the Power of Song”  
Society for the Study of Seventeenth-Century Music, La Jolla, California, April 2004.  
*International Symposium on Music and Melancholy: 1400-1800*, Princeton University, October 2002
- “Venice and Arcadia”  
*Trecci: drammaturgica dell’opera seicentesca*, Fondazione Ugo e Olga Levi, Venice, Italy, October 2002
- “Amazons, Astrology, and the House of Aragon: Veremonda tra Venezia e Napoli”  
*La circolazione dell’opera veneziana nel Seicento*, Istituto Universitario Suor Orsola Benincasa, Naples, Italy, October 2002
- “Opera and Metamorphoses: Hearing Antiquity in Baroque Italy”  
Davidson College Colloquium, Davidson, North Carolina, September 2002
- “Amori degli dei: Arcadian Imagery in Seicento Opera”

- Keynote speech, Southeast Chapter of the AMS, September 2002  
international Musicological Society, Leuven, Belgium, August 2002
- “Apollo’s Lyre and Pan’s Pipes: Arcadian Visions in the Invention of Venetian Opera”  
*Opera and Society in France and Italy, 1600-1950*, Florence, Italy; Social Science Research Center and New York University, May 2002
- “Ovid and the Heroine’s Voice”  
Society for Early Modern Women, Graduate Center, City University of New York, May 2002
- “Opera and Roman History”  
Bucknell Humanities Institute, Bucknell University, April, 2001
- “Transforming Desire: *La Calisto* in Word, Sound, and Image”  
Fellows Lecture, American Academy in Rome, November 2000
- “Diana and the Music of Pan: Spheres of Desire in Cavalli’s *La Calisto*,”  
Oxford University Colloquium, Faculty of Music, February 2001  
Musicology Colloquium Series, Eastman School of Music, Rochester, November 2000
- “Of Bears, Satyrs, and Diana’s Kisses: *Metamorphoses* in Early Modern Opera”  
*Attending to Early Modern Women: Gender, Culture, and Change*, Center for Renaissance and Baroque Studies, University of Maryland, November 2000
- “Poppea’s Veil: Exploring Female Eloquence in Monteverdi’s Last Opera”  
University of South Carolina, Department of Music Lecture, September 2000
- “Oratorio and Greek Tragedy: Salvation in Handel’s *Jephtha*”  
College of Holy Cross, February 2000
- “Imperial Visions and Operatic Deceptions: Listening to Rome in Handel’s *Agrippina* (1709)”  
*Projects and Projectors: Inventions of the Enlightenment*, Twenty-Third Annual Conference of the Northeast American Society for Eighteenth-Century Studies, December 1999
- “The Pleasures of Self-Sacrifice: Handel’s *Admeto* on the Journey from Venice”  
American Handel Society, Maryland Handel Festival, November 1998
- “Reforming Achilles: Gender, Opera Seria, and the Rhetoric of the Enlightened Hero”  
Annual Meeting of the American Musicological Society, Boston, MA, October 1998
- “A Present for the Ladies OR, The Redemption of Dido”  
Musicology Colloquium Series, Cornell University, October 1998  
*A Mirror for the Monarchs, Dido and Aeneas*, Stanford University, April 1998  
Musicology Colloquium Series, University of Pennsylvania, February 2000
- “*La retorica delle puttane*: Constructing the Courtesan in Venetian Opera”  
New England Conservatory of Music, Colloquium Series, February 1999  
University of Cincinnati, Music Department Colloquium Series, January 1999  
Senior Fellows Dinner, Society of Fellows, Columbia University, November 1998  
Annual Meeting of the Royal Musical Association, Oxford University, March 1998  
University of Oregon, Women’s Studies Program Colloquium, March 1998

- "The Rhetoric of the Enlightened Hero: Gender and Operatic Reforms in Early 18<sup>th</sup>-century Italy"  
International Musicological Society, London, England, August, 1997
- "'Di Monaca in Musa': Arcangela Tarabotti and the Opera of Venice"  
*Arcangela Tarabotti: A Literary Nun in Baroque Venice*, Chicago Humanities Institute, University of Chicago, April 1997
- "Pornography and Print Culture in Sixteenth Century Italy"  
Annual Meeting of the American Musicological Society, Baltimore, November 1996
- "*Tacito Incognito: Opera as History in L'incoronazione di Poppea*"  
International Society for the Classical Tradition, Tübingen, Germany, July 1998  
Columbia University, Society of Fellows, Fellows Lecture, November 1997  
Seventh Biennial Conference on Baroque Music, University of Birmingham, July 1996
- "*La donna di poche parole commendata: Arianna's Curse and the Problem of Female Eloquence in Opera*"  
Annual Meeting of the American Musicological Society, New York, November, 1995
- "*O castità bugiarda: Dido, Opera, and the Convention of Abandonment*"  
Interdisciplinary Symposium, New College, University of Oxford, April 1995
- "Messalina and Operatic Eroticism in Venice"  
*Venice Reflected: The Making of Culture 1500-1800*, University of Michigan, Ann Arbor, February 1996  
Feminist Theory and Music 3, University of California, Riverside, June 1995  
Duke University, Music Colloquium Series, October 1994.  
Colby College Colloquium for Music/Women Studies, October 1994
- "Women Who Lament and Women Who Don't: Singing in and Outside the Convention of *Seicento* Opera."  
Sixth Biennial Conference on Baroque Music, Edinburgh, Scotland, July 1994  
Society for Seventeenth Century Music, Eastman School of Music, April 1994  
New England Chapter of the American Musicological Society, MIT, October 1994
- "Arcangela Tarabotti and Busenello's Octavia: Defending Women in the Opera of Venice"  
Annual Meeting of the American Musicological Society, Montréal, November 1993  
Society for Seventeenth Century Music, University of Washington, St. Louis, April 1993
- "The Queen as King: The Refashioning of *La Semiramide* for *Seicento* Venice"  
Annual Meeting of the American Musicological Society, Chicago, November 1991

## 7. COLLOQUIA INVITATIONS

Brandeis University, Bucknell University, Case Western Reserve, College of Holy Cross, Columbia University, Cornell University, Davidson College, Duke University, Eastman School of Music, Freie Universität (Berlin), New England Conservatory, Peabody Conservatory, Syracuse University, Trinity University, Università degli studi di Roma ("La Sapienza"), University of Chicago, University of Cincinnati, University of Houston, University of North Carolina (Chapel Hill), University of Oxford, University of Oregon, University of Pennsylvania, University of South Carolina, University of Texas at Austin,

University of California at Riverside, University of Tennessee, Yale University, Penn State University, University of North Carolina, Chapel Hill, University of Iowa

## 8. PUBLIC LECTURES AND SYMPOSIA (Selected)

Periodization 2.0 Symposium at the Folger Shakespeare Library, November 2015

"Mendelssohn's *Elijah*," Pre-concert lecture, Princeton Pro Music, November 2015

Summary and Closing Remarks, "Historically Informed Performance (HIP) in American Higher Education," Symposium sponsored by the Smithsonian Institute, Washington, DC, May 2015

Summary and Closing Remarks, "Historical and Contemporary Approaches to Teaching Early Music," Utrecht Early Music Festival, September 2014

"The Voice of the Sorceress: Myth and Passion in Handel's *Teseo*," pre-concert lecture, *Mostly Mozart Festival*, Lincoln Center, August 2014

Public symposium on "Israel in Egypt," Princeton Pro Musica, April 2014

"Imagining Venice's Landscape: Rituals of Music in Early Modern Venice"  
Lecture for "Venice: The Golden Age of Art and Music," Portland Art Museum, April 2014  
(<http://www.portlandartmuseum.org/special/venice/multimedia>)

"*Heut oder Morgen*: Nostalgia, Passion, and Lyric Pleasures in *Der Rosenkavalier*," Princeton Friends of Opera, October 2013

"Handel's Four-Year Roman Holiday," Pre-concert lecture, Tempesta di Mare, Philadelphia and Chestnut Hill, January 2011

"Producing & Performing Monteverdi's '*L'incoronazione di Poppea*': The Historical Context of Venetian Baroque Opera," Panel Discussion in conjunction with the Boston Early Music Festival's Performance of *L'incoronazione di Poppea*, July 2009

"Symposium: The text and history of the Bach St. John Passion "  
Panel discussion for Princeton Pro Musica, Princeton, NJ, April 2008

"Dancing Away Dryden: Mark Morris and Purcell's *King Arthur*," Matinee Lecture, New York City Opera, Lincoln Center, March 2008

"Illicit Pleasures and Tragic Dignity: An Afternoon with Handel's *Flavio*," Matinee Lecture, New York City Opera, Lincoln Center, April 2007

## 9. UNIVERSITY SERVICE

Search Committee, Assistant Dean for Diversity Initiatives in the Humanities, 2016

UCRH&SS Committee, 2015-

Chair, Department of Music, 2015-

Society of Fellows in the Humanities, 2015-26  
 Search Committee, Junior Musicology Search, 2015  
 UCHRSS Committee, 2015-  
 Fellowship Committee, Graduate School, 2013-14  
 Search Committee, Dean of the Graduate School 2013  
 Search Committee co-chair, Junior Musicology Search, 2013  
 Search Committee, Junior Composer Search, 2013  
 Freshman and Sophomore Advisor, Butler College, 2012-14  
 Acting Chair, 2011-2012  
 Search Committee, Junior Musicology Search, 2010  
 Search Committee, Choral Conductor, 2009  
 Search Committee, Music Librarian, Mendel Library, 2009  
 Trustee Committee on Honorary Degrees, 2008-  
 Steering Committee, Interdisciplinary PhD in Humanistic Studies, 2009-  
 Priorities Committee, 2008, 2009, 2012  
 Committee on the Graduate School, Fellowship Subcommittee, 2007-  
 Committee on the Graduate School, Subcommittee on Financial Policies, 2008  
 Committee on Princeton-Royal College of Music collaborative program, 2006-7  
 Director, Program in Italian Studies, 2005-  
 Director of Graduate Studies, Musicology, 2004-6; 2007-9; 2012  
 Reappointment Committee, Richard Tang Yuk, Fall 2005-  
 Board Member, Center for Jewish Life, 2005-  
 Member of Task Force, Council for the Humanities, Spring 2005  
 Committee on Public Speakers, 2003-2005  
 Departmental Representative, Music Department, 2001-2  
 Freshman Advisor, Forbes College, 1999-2000, 2001-2, 2004-6  
 Sophomore Workshop, Forbes College, Spring 2000  
 Music Faculty representative for the Music Librarian Search Committee, Spring 2000  
 Sophomore Workshop, Mathey College, Fall 1998

## 10. INTERDEPARTMENTAL ACTIVITIES

Interdepartmental Committee for the Program in Italian Studies, 2001-  
 Assumed Directorship, 2005-  
 Interdepartmental Committee for the Program in Judaic Studies, 2004-  
 Interdepartmental Committee for the Program in Women and Gender Studies, 2005-  
 Interdepartmental Committee for the Program in Renaissance Studies, 2005-  
 Center for the Study of Religion, Funding of Freshman Seminar (Song and Spirituality: Music and Liturgy in the Judeo-Christian Experience), 2003  
 Participant, Panel Discussion on Graduate Study in the Humanities, chaired by Anthony Grafton, McGraw Center, December, 2001.

## 11. PROFESSIONAL SERVICE

### Editorial Boards:

*Journal of the American Musicological Society*, Editorial Board, 2001-6  
*Journal of Musicology*, Advisory Board, 2001-  
*Cambridge Opera Journal*, Associate Editor 1998-2003; Editorial Board, 2003-  
*Journal of Seventeenth-Century Music*, Editorial Board, 1996- 2014  
*Early Modern Women: An Interdisciplinary Journal*, Advisory Board, 2006-  
 Regular reviewer of manuscripts and essays from Oxford University Press, Music & Letters, Cambridge University Press, W. W. Norton, University of California Press,



Foundations:

Gladys Kriebel Delmas Foundation, Venice Research Board, 2015-  
Reader of Fellowship Applications for the National Humanities Center, Mellon Foundation,  
ACLS

## 12. PROFESSIONAL SOCIETIES

### American Musicological Society

- Publications Committee, five-year appointment
- Director-at-Large, 2010-2012 (Elected)
- Committee on Committees, 2010-2012
- Chair, Committee on the Status of Women, 2006-2010
- AMS 50 Committee, 2002-
- Co-chair, Outreach Committee, 1999
- Representative to the Council, 1997-99
- Nominating Committee to the Council, 1997- 8
- Panel Member, Committee on the Status of Women, AMS 1994

### American Handel Society

- Chair, Program Committee, American Handel Society joint meeting with the Society of Seventeenth-Century Music, University of Iowa, 2015
- Chair, Local Arrangements, American Handel Society Meeting, Princeton, 2013
- Chair, Program Committee for American Handel Society Meeting, Seattle Washington, 2011
- Chair, Program Committee for American Handel Society Meeting, Centre College, 2009
- Chair, Local Arrangements and Program Committee Member, American Handel Society, Annual Meeting, Princeton University, 2007
- Chair, Program Committee, American Handel Society Annual Meeting, University of Iowa, April 2003
- Chair, Knapp Fellowship Committee, 2004
- Board Member, 2001-

### Society of Fellows, American Academy in Rome

- Secretary, 2006-9
- Events Coordinator, 2004-
- Council Member, 2002-

### Society for Seventeenth-Century Music

- Vice President, 2015-
- Chair, Program Committee for joint meeting with the American Handel Society and Society for Seventeenth Century Music, Spring 2015 meeting
- Chair, Local Arrangements, 2002 Annual Meeting

### Society for Early Modern Women

- Chair, Prize Committee, 2015
- Member, Prize Committee, 2012
- Member, Executive Committee, 2008-
- Chair, Prize Committee, 2006-7
- Member, Prize Committee, 2005-

Renaissance Society of America, member, 1998-

### 13. CONFERENCES AND EVENTS ORGANIZED

*Venice and Ritual* (primary sponsor, Italian Studies)  
(organized in conjunction with the Princeton University Opera Theater's performance of *Coronation of Poppea*)

*Mistress of the Arts: Music and Dance in Madame de Pompadour's Versailles*, April 2010  
(produced and directed performance of excerpts from Cardinal André Destouches, *Les Elemens* (1721) for Baroque dancers, singers, and chamber ensemble)

*Performing Homer: From Epic to Opera*, January 2010  
(conference organized in conjunction with the Princeton University Opera Theater's performance of *Return of Ulysses*)

*American Handel Society*, Biennial Meeting at Princeton University, April 2007, April 2013, April 2017

*Society for Seventeenth Century Music*, Annual Meeting at Princeton University, April 2002

### 15. PLACEMENT OF DISSERTATION ADVISEES

Susan Lewis Hammond, "Collecting *Italia* Abroad: Anthologies of Italian Madrigals in the Print World of Northern Europe" (2001)  
AMS 50 Dissertation Fellowship; Associate Professor of Music, University of Victoria, Victoria, British Columbia

Stefanie Tcharos, "Beyond the Boundaries of Opera: Conceptions of Musical Drama in Rome, 1676-1710" (2002)  
AMS 50 Dissertation Fellowship; Associate Professor of Music, University of California at Santa Barbara

Giovanni Zanovello (second reader), "Heinrich Isaac, the Mass *Misericordias 1996-2005 Domini*, and Music in Late-Fifteenth-Century Florence" (2004)  
Associate Professor, Indiana University

Michele Cabrini, "Expressive Polarity: The Aesthetics of *Tempête* and *Sommeil* in the French Baroque Cantata, 1700-1730" (2005)  
Associate Professor of Music, Hunter College

Maria Ann Purciello, "And Dionysus Laughed: Opera, Comedy, and Carnival in Seventeenth-Century Venice and Rome," (2005)  
Assistant Professor of Music, University of Delaware

Marisa Biaggi, "*Ogni amante è guerrier: Monteverdi and the War of Love in Early Modern Italy*" (2006)  
AMS 50 Dissertation Fellowship; Vice President, Creative Director, Edelman Associates

Valeria De Lucca, "*The Colonnas and Music Patronage in Rome, Venice, and Naples, 1659-1689*" (2009)  
ACLS/Mellon Foundation Dissertation Completion Fellowship; ACLS/Mellon Foundation Young Scholar Postdoctoral Competition; British Academy Fellowship (Southampton University); appointed Lecturer at Southampton University, Fall 2012

Emily Snow, "*The Lady of Sorrows: Music, Devotion, and Politics in the Burgundian-Habsburg Netherlands*" (2010)  
AMS/ Greater NY Chapter Prize; Flemish Community Fellowship (Predoctoral); Belgium American Educational Postdoctoral Fellowship (Alamire Foundation, Leuven)

Leanne Wood, "*Representing the Midwest in American Stage and Film Musicals, 1943-1962*" (2010)  
Assistant Professor, Salisbury University

Nicholas Lockey, "*The Viola as Secret Women in Antonio Vivaldi's Orchestral Music: Sonority and Texture in Late Baroque Italian Music*" (2013)  
Assistant Professor, Sam Houston University

Micaela Baranello, "*The Operetta Empire: Viennese Music Theater and Austrian Identity, 1900—1930*" (2014)  
Post-Doctoral Fellow, Smith College

Jeffrey Levenberg, "*Giovanni d'Avella's Regole di Musica: A Defense of Gesualdo's Chromaticism*" (2014)  
Chinese University of Hong Kong

Jamie Greenberg Reuland, "*Music and Ritual in Venice and its Mediterranean Empire (1200-1500)*" (2014)  
Assistant Professor, Princeton University

James Steichen (second reader) "*George Balanchine in America: Institutions, Economics, and Aesthetics of the Nonprofit Performing Arts, 1933-1954*" (2014)  
Lecturer, Stanford University, Program in Writing and Rhetoric (*ITALIC—Immersion in the Arts: Living in Culture*)

*Non-Princeton advisees:*

Andrew Eggert "*Staging the Operas of Francesco Cavalli: Dramaturgy in Performance, 1651-1652*"  
Head of Opera, Chicago College of Art at Roosevelt University

Kimberlyn Montford (Rutgers University): "*Music in the Convents of Counter-Reformation Rome*" (1999)  
Associate Professor, Trinity University, San Antonio, Texas

Amy Brosius (New York University): “‘I suon, lo sguardo, il canto’’: *Virtuose of the Roman Conversazioni in the Mid-Seventeenth Century*” (2009), Lecturer, University of Birmingham

## 15. SELECTED TEACHING AT PRINCETON

### Graduate Seminars:

MUS 520: Mozart Da Ponte Operas (co-taught with Scott Burnham)  
 Music 520: Cavalli  
 MUS 520: Handel  
 MUS 515: Monteverdi’s *L’incoronazione di Poppea*  
 MUS 515: Editing Opera (Co-taught with Ellen Lockhart)  
 MUS 501: Seminar in Academic Writing (co-taught with Barbara White)  
 Mus 515: The Italian Epic in 18th-Century Opera: Love, War and Sorcery (co-taught with Pietro Frassica, Department of French and Italian)  
 MUS515: Performing Opera: Monteverdi’s *Return of Ulysses*  
 MUS 515: Opera and Gendered Voices in Early Modern Europe  
 MUS 518: Music of J.S. Bach  
 MUS 518: Handel in Italy  
 MUS 515: Culture and Politics in Venetian Opera  
 MUS 515: Operas of Cavalli  
 MUS 518: Handel: Sources and Interpretation

### Undergraduate courses:

MUS 103: Introduction to Music  
 MUS 234: Music in the Baroque Era  
 MUS 323: Italian Madrigal and Opera, 1575-1650  
 MUS 210/220: Opera  
 MUS 211 / 225: The Symphony from Haydn to Stravinsky  
 MUS 303: Handel and Bach  
 MUS 353/JDS 353 Music and Jewish Identity: Tradition, Assimilation, and Innovation  
 MUS 271: Baroque Music and Dance through Study and Performance  
 MUS 331/ CLA 331 Opera and the Classical Tradition  
 MUS 341/ WOM 341: Topics in Gender and Music: Women, Music, and the Stage  
 Junior Seminar for Music Majors  
 Freshman Seminar: Opera and Carnival  
 Freshman Seminar: Music and Liturgy in the Judeo-Christian Experience

## 16. PERFORMING EXPERIENCE AND TRAINING (partial listing)

Solo vocal recital, Taplin Auditorium, Princeton University, March 2015  
 Musica Alta, Princeton University Art Museum, April, 2014  
 Princeton University Center for Jewish Life, Cantorial Soloist, High Holidays, September 2010  
 Venus in Destouches, *Les Elemens, Mistress of the Arts*, April 2010  
 American Musicological Society Benefit Cabaret, November, 2007  
 Art song recital, American Academy in Rome, April 2001  
 Cantor and Director of Music, Congregation Klal Yisrael, Stoughton (MA), 1986-1998

Vocal studies with Susan Clickner, Joan Heller, Kim Scown, Martha Elliott, Sarah Pelletier

Studies in art-song repertoire at the Banff Centre for the Arts  
Studies in opera at the Minnesota Opera Company, New England Conservatory