

Wendy Heller

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Recognized as one of the leading scholars in baroque music, Heller has published widely on 17th- and 18th-century opera from interdisciplinary perspectives, with special emphasis on gender and sexuality, art history, Italian literature, dance history, and the classical tradition. Author of the award-winning *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley, 2003), Heller's recent publications include *Music in the Baroque* and its companion volume *Anthology of Music in the Baroque* (W. W. Norton, 2013), an essay on Bach's *Magnificat* BWV 243, and the volume *Staging History: Historical Drama in Britain and America, 1780–1860*, co-edited with Michael Burden, Jonathan Hicks, and Ellen Lockhart.

Heller has earned numerous fellowships and prizes from such organizations as the ACLS, the Mellon Foundation, and the Gladys Krieble Delmas Foundation. Winner of the Rome Prize, Heller has also been a Mellon Fellow at the Society of Fellows at Columbia University, an appointee at the Villa I Tatti Harvard University Center for Renaissance Studies (as winner of the Frederick Burkhardt Fellowship for Recently Tenured Scholars), and was also the Sylvan C. and Pamela Coleman Fellow at the Metropolitan Museum of Art. She spent the 2014-15 academic year as an Old Dominion Fellow with the Council of the Humanities at Princeton University, and was recently named the Scheide Professor of Music History.

Heller is currently completing a book entitled *Animating Ovid: Opera and the Metamorphoses of Antiquity in Early Modern Italy* and critical editions of Handel's *Admeto* and Francesco Cavalli's *Veremonda, L'amazzone di Aragona*, which was presented at the 2016 Schwetzingen Festival. A former member of the Board of the American Musicological Society, Heller is currently vice-president of the Society for Seventeenth-Century Music, a member of the Board of Directors of the American Handel Society, the Venetian Advisory Board for the Gladys Krieble Delmas Foundation, and serves on numerous editorial boards, including the *Journal of Musicology* and *Cambridge Opera Journal*.