Stanford



Heather Hadlock

Associate Professor of Music

Curriculum Vitae available Online

Bio

BIO

Heather Hadlock studies 18th- and 19th-century French and Italian opera, with a focus on changing norms for representing masculinity in opera on nineteenth century stages and in contemporary productions of classic operas. Her research repertoire encompasses Italian bel canto opera, Berlioz, Offenbach, operatic masculinities, opera in the age of its digital mediation, and divas and technology. She approaches operatic voices and performance through feminist theories of difference, vocality, and embodiment; gender and sexuality studies; and dynamics of adaptation between opera, literature, and video. She has directed Stanford's interdisciplinary Program in Feminist, Gender, and Sexuality Studies, and served on the Phiip Brett Award committee and board of the AMS LGBTQ Study Group. She serves on the editorial board of the journal Nineteenth-Century Music.

ACADEMIC APPOINTMENTS

- Associate Professor, Music

ADMINISTRATIVE APPOINTMENTS

- Assistant Professor of Music, Stanford University, (1996-2004)
- Associate Professor of Music, Stanford University, (2004- present)
- Director of the Program in Feminist Studies, Stanford University, (2008-2012)

BOARDS, ADVISORY COMMITTEES, PROFESSIONAL ORGANIZATIONS

- Co-Chair of the Board, LGBTQ Study Group of the American Musicological Society (2016 - present)
- Chair, Musicology Search Committee, Stanford University (2011 - 2012)
- Editorial Board, Nineteenth-Century Music (2008 - present)
- Director, Interdisciplinary Program in Feminist Studies, Stanford University (2008 - 2012)

PROGRAM AFFILIATIONS

- Feminist, Gender, and Sexuality Studies

PROFESSIONAL EDUCATION

- Ph.D., Princeton University , Musicology (1996)

Teaching

COURSES

2026-27

- Music History 1600-1830: MUSIC 41 (Win)
- Proseminar in Musicology and Music Bibliography: MUSIC 200A (Aut)

2025-26

- An Introduction to Opera: MUSIC 2C (Aut)
- Methods for Studying Gender and Sexuality in Music: FEMGEN 300J, MUSIC 300J (Aut)
- Music History 1600-1830: MUSIC 41 (Win)
- Musicology Dissertation Colloquium: MUSIC 330 (Win)
- Studies in Music of the Romantic Period: The Faust Legend in Romantic Music: MUSIC 144J, MUSIC 244J (Spr)

2024-25

- Music History 1600-1830: MUSIC 41 (Win)
- Proseminar in Musicology and Music Bibliography: MUSIC 200A (Aut)
- Research Seminar in Musicology: MUSIC 310 (Spr)
- Studies in Music of the Classical Period: Haydn and Mozart: Music in the Age of Enlightenment: MUSIC 143J (Win)

STANFORD ADVISEES

Doctoral Dissertation Reader (AC)

Zach Haines, Daniel Koplitz

Doctoral Dissertation Co-Advisor (AC)

Christopher East

Doctoral (Program)

Avery Noe

Publications

PUBLICATIONS

- **Light Music meretrix Offenbach, "Rondeau de la Lettre' (Metella), La Vie parisienne, Act II** *CAMBRIDGE OPERA JOURNAL*
  Hadlock, H.
  2016; 28 (2): 203-207
- **"The Televisual Apotheosis of the Diva in István Szabó's Meeting Venus"** *Technology and the Diva*
  Hadlock, H.
  edited by Henson, K.
  Cambridge University Press.2016: 136–149
- **Different masculinities: Androgyny, effeminacy, and sentiment in Rossini's La Donna del lago** *Rethinking Difference in Music Scholarship*
  Hadlock, H.
  edited by Bloechl, O., Lowe, M., Kallberg, J.
  Cambridge University Press.2014: 170–213
- **'Ce bal est original!' Classical parody and burlesque in Orphée aux enfers by Crémieux, Halévy, and Offenbach** *Music's Obedient Daughter: The opera libretto from source to score*
  Hadlock, H.
  edited by Lichtenstein, S.
  Rodopi.2014: 155–184
- **Opera and Gender Studies** *The Cambridge Companion to Opera Studies*
  Hadlock, H.

edited by Till, N.
Cambridge University Press.2012: 257–275

- **Women in Music** *www.oxfordbibliographies.com*
  Hadlock, H.
  2011
- **Women playing men in Italian opera, 1810-1835** *Women's Voices Across Musical Worlds*
  Hadlock, H.
  edited by Bernstein, J.
  Northeastern University Press.2004: 285–307
- **Sonorous bodies: Women and the glass harmonica** *JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY*
  Hadlock, H.
  2000; 53 (3): 507-542
- **The Career of Cherubino, or, The Trouser Role Grows Up** *Siren Songs: Representations of Gender and Sexuality in Opera*
  Hadlock, H.
  edited by Smart, M.
  Princeton University Press.2000: 67–92
- **After Wagner: Gilliam and Daub** *OPERA QUARTERLY*
  Hadlock, H.
  2015; 31 (4): 308-315
- **Portrait of a castrato: politics, patronage and music in the life of Atto Melani (Book Review)** *EARLY MUSIC*
  Book Review Authored by: Hadlock, H.
  2010; 38 (3): 446-449
- **Return of the repressed: The Prima donna from Hoffmann's Tales to Offenbach's Les contes** *National Traditions in Nineteenth-Century Opera*
  Hadlock, H.
  Ashgate .2010: 396
- **Music of the Sirens (Book Review)** *JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY*
  Book Review Authored by: Hadlock, H.
  2008; 61 (3): 633-645
- **The Courtesan's Arts: Cross-Cultural Perspectives (Book Review)** *JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY*
  Book Review Authored by: Hadlock, H.
  2008; 61 (3): 633-645
- **Tancredi and Semiramide** *The Cambridge Companion to Rossini*
  Hadlock, H.
  edited by Senici, E.
  Cambridge University Press.2004: 139–158
- **Berlioz, Ophelia, and feminist hermeneutics** *Berlioz: Past, Present, Future*
  Hadlock, H.
  edited by Bloom, P.
  University of Rochester Press.2003: 123–133
- **'The firmness of a female hand' in The Corsair and Il Corsaro** *Cambridge Opera Journal*
  Hadlock, H.
  2002; 14(1-2): 47-57
- **Offenbach Les 'Brigands'** *NOTES*
  Hadlock, H.
  1996; 53 (1): 130-132
- **Offenbach La 'Vie Parisienne'** *NOTES*

Hadlock, H.
1996; 53 (1): 130-132