

**Curriculum Vitae**  
Dr. Heather Hadlock  
Music Department, Stanford University  
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## EMPLOYMENT

2004 – present            Associate Professor of Music, Stanford University  
1996 – 2004             Assistant Professor of Music, Stanford University

## EDUCATION

1996                      Ph.D. Musicology, Princeton University

## RECENT PUBLICATIONS

“Opera and Gender Studies,” in *The Cambridge Companion to Opera Studies*, ed. Nicholas Till, pp. 257-275. Cambridge University Press, 2012.  
“Women and Music,” *Oxford Bibliographies Online: Music*, ed. Bruce Gustafson. Oxford University Press, 2011. 120-item annotated bibliography.  
Review of Roger Freitas, *Portrait of a Castrato*, in *Early Music* 38, no. 3 (2010): 446-449.  
Review of Martha Feldman and Bonnie Gordon, eds., *The Courtesan’s Arts: Cross-Cultural Perspectives* and Linda Phyllis Austern and Inna Naroditskaya, eds., *Music of the Sirens*, in *Journal of the American Musicological Society* 61/3 (Fall 2008): 633-645.

## FORTHCOMING PUBLICATIONS

Entries on twenty singers for *The Cambridge Verdi Encyclopedia*, Cambridge University Press. Final revisions accepted by editor, June 2010. Publication scheduled for December 2013.

“*Ce bal est original!*: Classical Parody and Burlesque in *Orphée aux Enfers*,” for *Opera-Libretto: Its Place Between Model and Music*,” ed. Sabine Lichtenstein, Rodopi Press. Final revision accepted by editor, August 2012.

“From “Beloved Hall” to “Evening Star”: The Televisual Apotheosis of the Diva in Istvan Szabo’s *Meeting Venus*,” in *Technology and the Diva*, ed. Karen Henson, Cambridge University Press. Final revision accepted by editor in January 2012.

“‘Falsifiers, Adapters, and Con Artists’: Staging *La damnation de Faust* in Monte Carlo and Paris, 1893-1903,” in conference proceedings of “Goethe’s Faust in Music/Music in Goethe’s Faust,” ed. Lorraine Byrne Bodley and Florian Krabb. Final revisions due November 2013.

“Different Masculinities: Androgyny, Effeminacy, and Sentiment in Rossini’s *La donna del lago*,” for *Changing the Subject: Difference in Musical Scholarship*. Final version under review by editor

### **WORKS IN PROGRESS**

“Fatal beauty in Hugo’s *Lucrece Borgia* and Donizetti’s *Lucrezia Borgia*,” revising for resubmission to *Opera Quarterly*

*Pants Parts: Female Travesty in Opera from 1790 – 1900*

“Digital Opera,” article manuscript on competing concepts of liveness in opera simulcasts

### **RECENT PRESENTATIONS**

“Why did music studies need queering?” Stanford Queer Studies Colloquium lecture, November 2013.

“Falsifiers, Adapters, and Con Artists’: Staging *La damnation de Faust* in Monte Carlo and Paris, 1893-1903,” presented at conference on “Music in Goethe’s Faust/Goethe’s Faust in Music,” Maynooth, Ireland, April 20-23, 2012.

### **ADMINISTRATIVE ACTIVITIES**

2008-2012          Director, Interdisciplinary Program in Feminist Studies  
As Director in 2011-12, I authored the name change proposal approved by the Academic Senate in Fall 2012.  
I authored the Program Self-Assessment, on the basis of which C-RUM and the Academic Senate renewed the Program in Fall 2013.  
I created and instituted the LGBTQ Studies sub-plan within the Feminist Studies major.  
I initiated a staff re-organization and took the necessary steps to create conditions for my successor to optimize staffing for the Program.

2011-12          Chair, Musicology Search Committee

### **RELATED EXPERIENCE**

2008-present      Editorial Board Member, *Nineteenth-Century Music*. (Assessed 12 submissions to the journal; edited 4 accepted articles for publication)